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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | DECEMBER 18 - 24, 2013 | VOL. 48, NO. 12 | FREE



## YEAR IN MUSIC

GUARDIAN PHOTO  
OF MICATRON  
BY MATTHEW REAMER

Queer hip-hop, teen dreams, classical riots, and shoegaze death metal capped 2013. Plus, our critics on the year's best theater, art, and dance.  
PAGES 20-28



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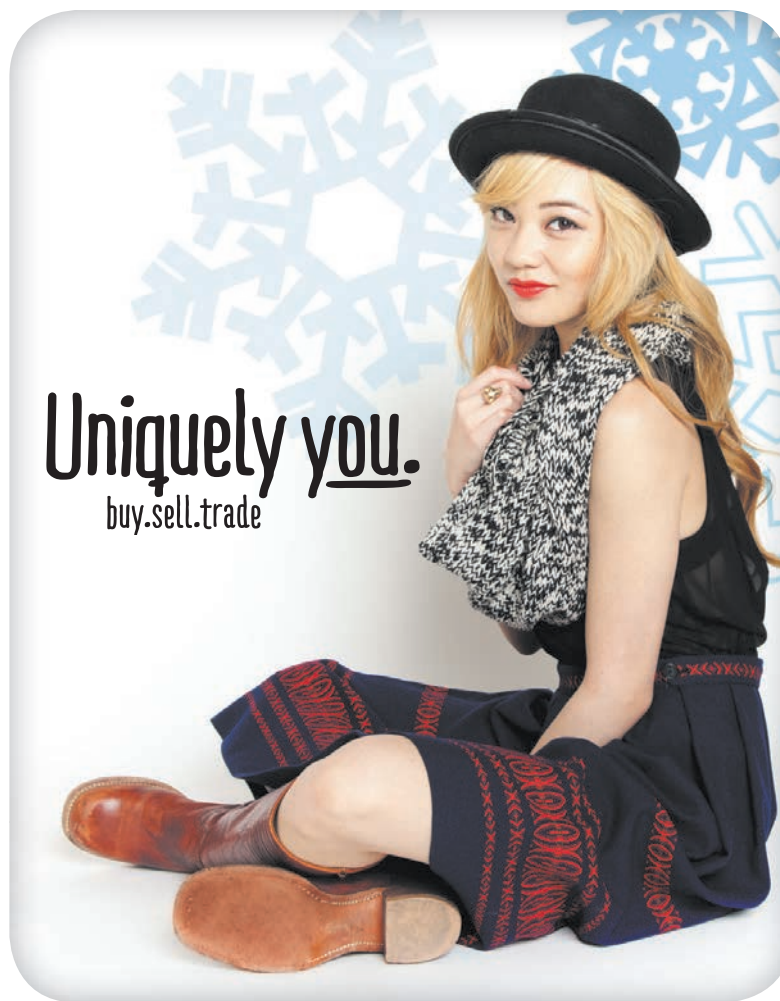
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## WI-FI FOR ALL

Market Street is getting free Wi-Fi network this week, gifting all of SF's favorite tourists and ex-street chess players the chance to watch Internet porn for free. As reported by the SF Examiner, the project is being funded by a \$700,000 gift of hardware from Ruckus Wireless. Google also plans to roll out free Wi-Fi in parks around San Francisco. The Market Street Wi-Fi is available now, accessible from the Castro district to the Embarcadero.

## BREAKING THE FAST

Vincent Pan, executive director of Chinese for Affirmative Action, broke his 11th day fast (12/10) in solidarity with immigration activists in Washington DC, all with a common goal — to push Congress to pass comprehensive immigration reform. “We’re not asking for a privilege or for special favors. We’re asking to be treated as human beings,” Pan said. With one sip of hot soup, Pan ended his

11-day fast, yet the larger battle for immigration reform is far from over.



## BART UP 19 CENTS

January 1 is a time for New Year's resolutions, and on the top of BART's list is raising the fares by 19 cents per ride. The rate increases at BART match inflation, a result of a resolution the BART board voted to enact last year.

## RESULTS: OBVIOUS

The University of San Francisco conducted a poll on Tech and San Francisco, asking questions like “Do you feel that cost of living in San Francisco is a problem for you or your family?” Over 80 percent of San Franciscans surveyed said some form of “yes.” Thanks USF, for asking that astoundingly mysterious question. 4 percent polled said the rising costs were “not a problem at all,” and were probably tech CEOs answering the phone from their SF mansions, smoking joints rolled with \$100 bills.

## FEINSTEIN UNDER PRESSURE

On Dec. 15, a coalition of Bay Area organizations issued an open letter to U.S. Sen. Dianne Feinstein condemning her support for National Security Agency spying programs and data collection. “We, the constituents of Senator Dianne Feinstein, are dismayed and embarrassed by her decision to defend unconstitutional surveillance,” begins the letter and open petition, which can be found at [shameonfeinstein.org](http://shameonfeinstein.org).

AP PHOTO BY J. SCOTT APPLEWHITE



## '12 YEARS' A WINNER

The San Francisco Film Critics Circle (including the Guardian's Cheryl Eddy and Dennis Harvey) voted on its annual awards Dec. 15, with Steve McQueen's 12 Years a Slave winning Best Picture of 2013. In a year with several standout films and performances, most of the winners were decided by very close margins (check out the full list at [www.sffcc.org](http://www.sffcc.org)). Other winners included: 12 Years a Slave's Chiwetel Ejiofor for Best Actor; Blue Jasmine's Cate Blanchett for Best Actress; and Gravity's Alfonso Cuarón for Best Director; and The Act of Killing for Best Documentary. Oh, and our personal favorite: James Franco for Best Supporting Actor in Spring Breakers. Sprang break foreverrrr!



## SKETCHFEST SKETCHED IN

Sketchfest released its schedule last week, unveiling over 200 shows to be held in 20 venues from Jan. 23-Feb. 9. Over the past 13 years, the fest has exploded from humble local offering to one of the most popular comedy events in the country, luring the biggest names in the biz — as well as cult comedy heroes — to town. 2014 highlights include: a tribute to the 10<sup>th</sup> anniversary of Napoleon Dynamite, a 30<sup>th</sup> anniversary screening of *Revenge of the Nerds*, a “Farewell, Futurama!” chat sesh with cast and crew members of the beloved animated show, and appearances by Alan Arkin, Luke Wilson, Laura Dern, Key and Peele, and — hurrray! — Tenacious D. [www.sfsketchfest.com](http://www.sfsketchfest.com)

## PAINT COMPANIES MUST PAY

After 13 year legal battle, San Francisco and 9 other California cities and counties won a \$1.1 billion judgment from a Santa Clara Superior Court judge Dec. 16, who ruled that 3 manufacturers of lead-based paints are must collectively foot the bill for removing their toxic paint products from California homes.

## POLITICAL ALERTS

### WEDNESDAY 18

#### AK PRESS HOLIDAY BOOK SALE

AK Press warehouse, 674-A 23rd St, Oakl. 4-9pm, free. The AK Press is an anarchist and radical publisher and distributor. Everything in the AK Press warehouse will be 25 percent off, and there are hundreds of blowout \$1 – \$5 books to choose from. Come enjoy snacks and beverages, and pick up some reading for the holidays.

#### WE ARE STAYING: RALLY AGAINST EVICTION

The Revolution Cafe, 3248 22nd St, SF. noon, free. Join Eviction Free San Francisco and allies in the fight for housing justice in San Francisco for a rally in opposition to the displacement of seniors, artists, immigrants and workers from this vibrant, diverse, working-class Mission neighborhood and citywide.

### THURSDAY 19

#### FILM SCREENING: THE WORLD ACCORDING TO MONSANTO

Berkeley Fellowship of Unitarian Universalists' Hall, 1924 Cedar, Berk. [www.bfuu.com](http://www.bfuu.com). 7-9pm, \$5 – \$10 suggested donation but no one turned away. Come see a film about Monsanto's use of genetic modification to radically alter our food supply. The movie will show the effect Monsanto has from America's Heartland to countries around the world as well as how its practices hurt farmers, communities and the environment. Sponsored by the BFUU Social Justice Committee.

### FRIDAY 20

#### SONYA RENEE AT QUEER OPEN MIC NIGHT

Modern Times Bookstore Collective, 2919 24th St, SF. 7-9pm, free. Performance poet, activist and transformational leader Sonya Renee is a national and international poetry slam champion, published author, and transformational leader. She has shared her work and activism across the globe, and is a founder and CEO of The Body is Not An Apology, a movement of over 23,000 members focused on radical self-love and body empowerment. She'll be featured at Modern Times' final monthly San Francisco Queer Open Mic event of the year, hosted by Baruch Porras-Hernandez and Blythe Baldwin. You can also sign up to do an open mic performance of your own.

#### HARVEY MILK LGBT DEMOCRATIC CLUB HOLIDAY HAPPY HOUR PARTY

Beaux, 2344 Market, SF. [www.milkclub.org](http://www.milkclub.org). 6-9pm, free. RSVP required. Come celebrate at the Castro's newest bar, Beaux, where you're sure to be entertained with drag, DJs, a photo booth where you can sit on Santa's lap, and amazing raffle prizes. Featuring drag performances by Persia, Anna Conda, and Tara Wrist, with music from GO BANG! (DJs Sergio and Steve Fabus), as well as raffle prizes.

### SATURDAY 21

#### BERKELEY FARMERS MARKET HOLIDAY CRAFTS FAIR

2151 Martin Luther King Jr. Way, Berk. [www.ecologycenter.org](http://www.ecologycenter.org). 10am-4pm, free. The Berkeley Farmers' Market 22nd annual Holiday Crafts Fair, a benefit for the Berkeley Ecology Center, features local craftspeople and artisans selling handcrafted gifts (ceramics, fine art, jewelry, cards, clothes, tote bags, body products, toys, and more). These locally made crafts are in addition to the usual bounty of California organic produce, hot lunch offerings, and live outdoor musical performances.

## AHDM4U, 4U

Former Guardian culture editor Caitlin Donahue's new online project with Kelly Dezart Smith, the cryptically named by ultra-vibrant AHDM4U, has been covering the local and international fashion, music, art, sex, and queer underground for several months now. But they're finally releasing a print issue (featuring 10 emerging artists) and having a party about it! Join them

Wed/18, 7-10pm at Virgil's Sea Room bar in the Mission for a taste of the true youthful spirit of the Bay Area. [www.ahdm4u.com](http://www.ahdm4u.com)



## SAN FRAN SMUG-A-ZINE

Gentrification apologist San Francisco Magazine got a photoshop makeover from Twitter user @Generic\_, featuring parodied headlines that are eerily real (“In Defense of the GoogleBus” is a hair away from SF Mag's real article, “Sympathy for the Landlord”). To their credit, SF Mag journals lauded the work over Twitter, showing a good sense of humor. Lets hope the fake articles never see the light of day, though, especially the “Ed Lee Centerfold.” Unless that's your thing. | FAKE COVER BY CHRIS MCNEIL, ELECTORALGRAPHICS.COM





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## EAT DRINK SHOP LIVE MISSION

A Minor Adjustment standup comedy show at Lost Weekend Video  
David Gborie tells jokes and is "pretty legit at it" (his words.) Richard Toomer has a funny name and though he does wear glasses, he does not consider himself to be an observational comic. Jane Harrison is from Atlanta. She hasn't told you that she's from Atlanta yet? Papp Johnson tells long stories with huge words to prove that he's not a victim of the Oakland public school system. To find out more about Luna Malbroux, wait for her upcoming lifetime original movie, *Tough Titties: The Luna Malbroux Story*, or just come to the Cynic Cave and ask her yourself. With host Ron Chapman.

Friday, December 20 at 8:30pm @ Lost Weekend Video, 1034 Valencia, SF | \$10

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# The unconstitutional truth about the Presidio

BY JOHN FARRELL

**OPINION** When Congress established the Presidio Trust in 1996, it wanted to ensure its financial stability. Congress believed taxing private tenants impeded the Trust's financial stability, so it enacted provisions within the Presidio Trust Act to ensure that tenants were tax-exempt. The only problem is that Congress doesn't have the power to exempt tenants under the US Constitution.

In 1897, the State of California ceded to the United States exclusive jurisdiction on all lands held for military purposes, including the Presidio. Military installations are federal enclaves exempt from state authority. Per legal counsel of the State Board of Equalization, a "federal enclave" is a property over which the federal government holds exclusive jurisdiction.

In 1989, the federal government closed the Presidio as a military base. Since the Presidio is no longer for military use, the federal government transferred jurisdiction to the Golden Gate National Recreation Area (GGNRA) in 1994 for natural, historic, cultural, and recreational purposes.

Did this transfer to GGNRA end its tax-exempt status? Did this transfer negate the concept of "federal enclave" and "exclusive jurisdiction," since the Presidio is no longer used for military purposes? Could the city now tax private beneficiaries? This issue has never been addressed.

The Presidio Trust was created by Congress in 1996 for a dual purpose: to rehabilitate and repurpose historic buildings and environmental resources, and operate as a vibrant public park independent of annual taxpayer funds.

In establishing the Trust, Congress's concern was with the city's potential assessment of property tax. In California, any private party that rents or uses space on government-owned property is subject to property tax.

In order to curtail the possible assessment of property tax, Congress enacted legislation signed into law by President Clinton on Nov. 29, 1999. Public Law 106-113 (HR 3194) includes specific language providing that, "The Trust and all properties

administered by the Trust and all interest created under leases, concessions, permits and other agreements associated with the properties shall be exempt from all taxes and special assessments of every kind in the State of California, and its political subdivisions, including the City and County San Francisco."

Our City Attorney and Congressional representative have the opinion that all third party interests for private benefit under the Presidio Trust's jurisdiction are exempted from taxes by the Presidio Trust Act.

This language confirms Congress's intent to exempt private tenants from all forms of state and local property taxes. The only problem is that if Congress enacted the Presidio Trust Act to exempt third party beneficiaries, it did not have the authority per Article 1 Section 8 of the Constitution, which provides the powers of US Congress. In other words, this part of the legislation was unconstitutional.

Because of this unconstitutional loophole, the city is losing at least \$10 million annually in property tax and over \$100 million since inception. This amount doesn't include revenue loss from other taxes such as real estate transfer tax. Further, if the George Lucas plan for a Presidio museum is approved, the city will lose at least \$8.1 million annually in property tax.

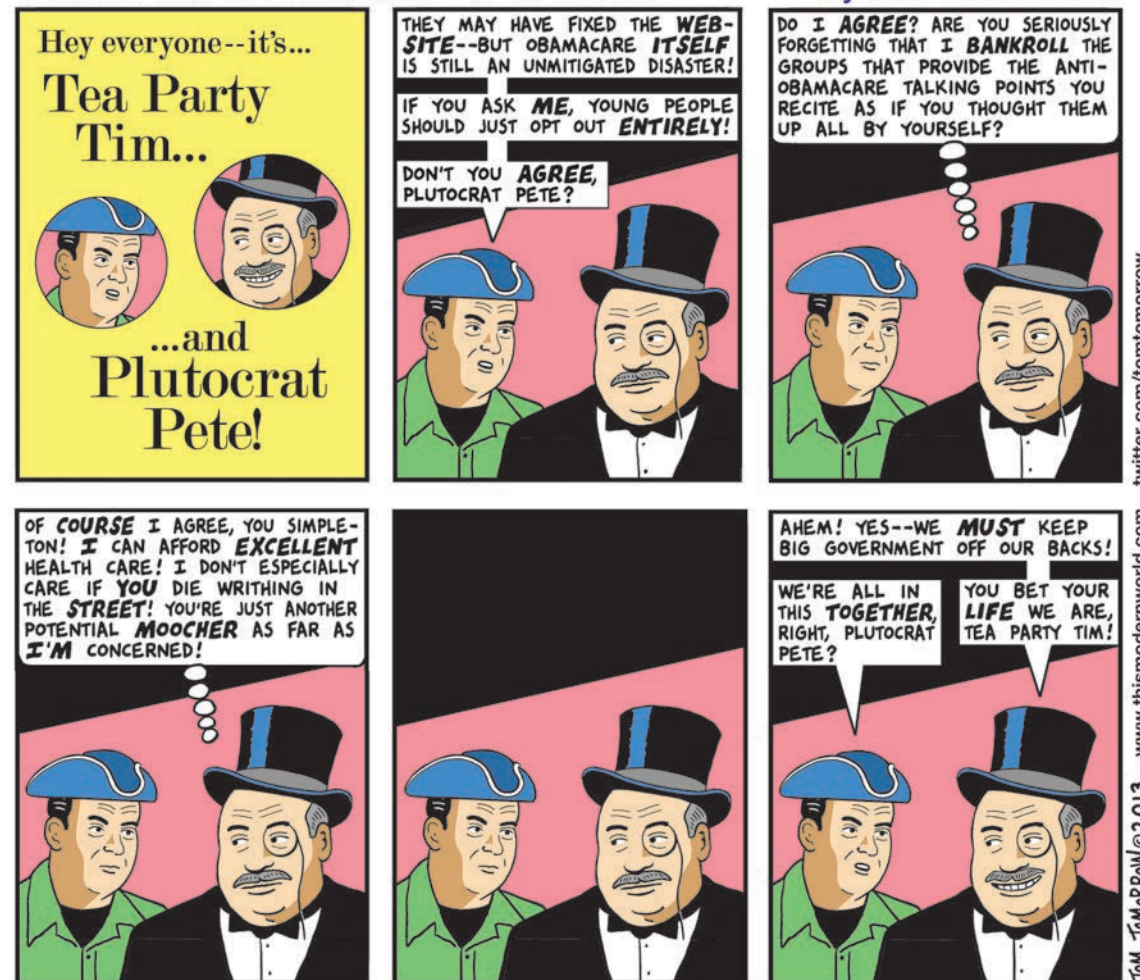
The city is losing an additional \$12.5 million from the recent sale of Lucasfilm's to Disney in 2012 (based on a 2.5 percent transfer tax on a conservative \$500 million assessment). An ownership transfer includes a lease of 35 years or more. Lucasfilm had a 66-year lease at the Presidio transferred to Disney. Per the state Revenue and Taxation Code, this is a legal transfer and there is no rationale why there is no transfer tax imposed.

The city has decided to adhere to the legislation by Congress to tax exempt tenants even though it is unconstitutional. But everyone should pay his or her fair share. **SFBG**

*John Farrell is a Realtor, former city budget analyst, and fifth generation San Franciscan.*

## THIS MODERN WORLD

by TOM TOMORROW



## Defining problems and shaping solutions

**EDITORIAL** Our attitudes and ideologies shape how we see the world. How we define the problems and challenges we face in San Francisco and other Bay Area cities shapes the menu of solutions that we may choose to pursue. Perspective is everything, something progressives seem to understand better than many political moderates, who like to think of themselves as somehow transcending ideology and social bias.

Consider the issue of homelessness, a perennial concern here in the city of St. Francis. Are you someone who sees homelessness as primarily about poverty, a symptom of the larger problems of wealth concentration and economic inequity? Or do you see the homeless here as a quality-of-life issue for the rest of us, hurting tourism and public safety and subjecting everyone to disturbing sights and smells?

There have always been strong strains of both attitudes here, although those who hold the latter view try to avoid publicly making crass statements condemning "the degenerates" on the streets, as

prominent techie Greg Gopman expressed last week, for which he was widely condemned, although many of his Facebook friends defended him and his comments.

Gopman apologized, and was subjected to the standard round of politicians condemning and distancing themselves from the impolitic comments, but neither were very reassuring. In fact, on the day after the story broke, Dec. 12, Mayor Ed Lee actually told the Examiner that he wanted to enlist Gopman's help in addressing the homeless issue.

When we asked Lee Press Secretary Christine Falvey, "How do these intolerant comments qualify Gopman any kind of public policy role, and why would [Lee] be rewarding this behavior with an advisory position?" Falvey took issue with our "advisory position" label, but she otherwise refused to clarify or amend his statements, telling us, "I'll let Mayor's comments stand."

Lee and his allies have long seen the homeless problem in terms of aesthetics and public safety. It's similar to their views on other byprod-

ucts of late capitalism — from gentrification and evictions to global warming and underfunded public services — seeing them as nuisances divorced from the economic agenda that they're actively promoting.

But these issues are connected and they need to be addressed holistically.

We were happy to see Lee starting to follow the advice we offered in this space last week ("Tech leaders must engage their critics") by convening a closed-door meeting with top tech leaders on Dec. 16, hosted by conservative venture capitalist Ron Conway.

Yet as long as that insular crowd understands these issues as mostly image problems, divorced from the economic system they're helping to overheat, then all they're doing is damage control and cosmetic work.

We would welcome their participation in the real public discussion we've been calling for, one in which a variety of community voices helps define the problems we're seeking to solve. And once that happens, we'll be asking this thriving economic sector to share some of its wealth and not just its clueless commentary. **SFBG**



# Steering transportation funding

BY JASON HENDERSON

**STREET FIGHT** The coming year will be a critical one for shaping transportation in San Francisco. Mayor Ed Lee's Transportation Task Force, composed of SPUR, city agencies, and labor and transportation organizations, is floating a package of proposals to finance transportation infrastructure that includes a general obligation bond, fees on cars, and a sales tax increase. Some permutation of the elements in the package will ultimately go in front of voters by November 2014.

It's important to take a look at what's being proposed and what's at stake, right now, because whatever goes forward to the November ballot must be certified by June 2014. In the next six months, progressives have an opportunity to offer better ways to shape the city's transportation future. Here are some things to consider.

First, whatever one thinks of this decidedly development-oriented mayor and his policies, the Transportation Task Force Report, issued to the public last month, makes a clear case for raising the \$10 billion we need for transit, cycling, and pedestrian infrastructure. Proclaimed as the "first of many steps," it can be considered a conversation starter that is open for modification and amendment.

The report points out the need to replace all of Muni's 1,050 buses and trains by 2030 (costing \$228 million in local matching funds) and implement the Transit Effectiveness Project (\$282 million required), while also showing that Muni needs over \$800 million in order to avert transit crowding as the city approaches a population of 1 million.

It considers the costs of implementing a citywide bicycle network (\$108 million to get to 10 percent mode share for bicycling, or \$215 million to approach 20 percent). It envisions making 70 miles of streets safer for pedestrians, and it shows what it will take to make

Market Street a signature transit-bike street.

Mayor Lee's plan includes a progressive funding proposal: A citywide vehicle license fee. The VLF, which needs majority approval by voters, would repair the past damage wrought by Gov. Arnold Schwarzenegger and state Republicans, who gutted state education, transportation, and social funding by slashing the fee in 2004.

State legislation last year enabled San Francisco to re-establish the fee for local transportation needs. Collecting 1.35 percent of the market value of registered vehicles in the city can raise \$73 million annually for transportation programs. Since it's based on the value of the vehicle, luxury car owners pay more. Progressives should rally around this proposal.

While the VLF is promising, the other two funding schemes proposed by the task force are dubious. Increasing citywide sales taxes by a half-cent, proposed for the November 2016 ballot, is regressive. Based on taxes as a share of household income, low-income households pay a disproportionately higher portion of their income in sales taxes relative to wealthier people.

Innocuous on the surface, the use of a sales tax to spread the burden reflects a neoliberal tactic to divert attention from more equitable taxation such as increasing annual assessments on commercial property owners who are reaping huge windfalls from the real estate boom. This takes us to the General Obligation Bond (GO Bond) proposal.

GO Bonds are a long-term debt financing tool whereby the city borrows to build transportation infrastructure and future property tax revenue repays the debt. Rather than raising property taxes, the scheme proposed by the task force ensures that tax rates remain below

CONTINUES ON PAGE 10 >>



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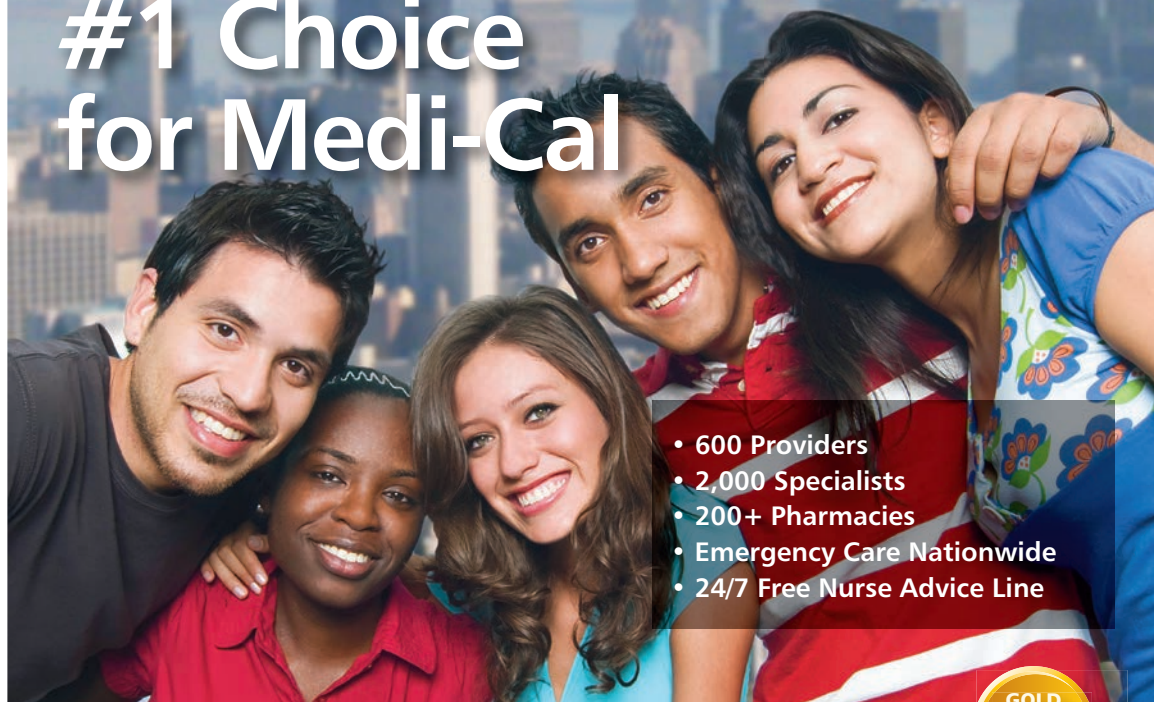
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## OPINION STREET FIGHT

CONT>>

2006 levels and the city would only issue new debt as other debt is retired.

Progressives should look carefully at this. While this scheme would effectively create a dedicated fund for Muni (a good thing), by locking-in this revenue source, there may be negative impacts on future social, education, or housing funding. And the GO Bond will only raise \$55 million annually. (Raising property taxes, which no one is talking about as a mechanism to finance Muni, could yield much more.)

Bonding is also a boon to bankers, and ultimately uses already scarce transportation funds to pay interest on debt. Moreover, none of the proposals address Muni's operating cost, which is \$861 million today but must expand with additional capacity and operators.

Nobody knows better than downtown landowners that public transit is the keystone for making San Francisco functional and profitable. In the 2.5-square-mile downtown area, half of workers — 170,000 — take public transportation, more than those who drive alone. Every day, 200,000 riders use surface transit on Market and another 350,000 pass through the four downtown BART/Muni Metro stations.

Hundreds of thousands of workers use transit to access one of the densest concentrations of office, hotels, and retail space in the country. Transit is what makes this density work and what generates value and profit to real estate investors. It's why Twitter and others choose to be downtown.

Almost 20 years ago, a coalition of progressives advocated for the creation of a downtown transit assessment district (TAD), an annual property assessment on downtown commercial property, excluding retail and hotels, that would provide revenue for Muni operations. Had it been established, it would have generated up to \$54 million its first year. In today's dollars, this would amount to over \$85 million. Considering the new developments since the 1990s, by now TAD revenue could have likely approached \$100 million annually. For comparison, the Task Force suggests a general obligation bond would raise \$54 million, a sales tax increase \$69 million, and a vehicle license fee \$73 million annually (these can only be used for infrastructure and not operations).

But a transit assessment district has been all but erased from the menu of possibilities for funding Muni. For the past 20 years, neoliberal

developers and real estate speculators have captured the discourse of how transit can be financed, and have instead offered lucrative tax breaks to new tech firms such as Twitter, raised Muni fares, and allowed destructive deferred maintenance of the fleet. In this latest round of funding proposals, the assessment district remains off the table, while a regressive sales tax and a paltry GO Bond are promoted.

Meanwhile, Sup. John Avalos and his progressive cohort (Sups. David Campos, Jane Kim, Eric Mar, and Norman Yee) have offered a "Transit Equity" amendment. But it only nibbles at the edges. Their proposal limits future Muni fare increases and future transit impact fees on low-income social service providers receiving public money. This is commendable and should be adopted by the board.

**WE HAVE SIX MONTHS TO ILLUMINATE A MORE EQUITABLE PATH THAT ASKS MORE FROM THE TECH BOOM.**

Yet while progressives are spotted on to emphasize equity, they've not offered a financing scheme such as a transit assessment on the tech boom. Avalos's plan to direct \$70 million of the city's general fund to low-income transit riders looks good on paper, but as proposed it might actually siphon funds from one funding pot to another. Like the GO Bond, this may have implications for other important social programs progressives care about.

This will be a critical year for setting the trajectory of transportation finance for a generation. Progressives should direct the legislative analyst to analyze the nexus between downtown real estate value and Muni capacity in order to better inform the debates. We have six months to illuminate a more equitable path that asks more from the tech boom and real estate speculators.

### PARKING METER CIRCUS

If the recent debacle over parking meters is any indication, progressives will start 2014 on a clunky, disjointed, and rudderless transportation platform.



## OPINION STREET FIGHT

In the case of parking meters, last month progressives joined the bandwagon of pandering to motorists and voted to block the expansion of parking meters, a proven source of revenue that could help avert future fare hikes or service cuts. It is also a key to managing the public right-of-way as Muni seeks to implement important improvements. What seems to be happening now is that the supervisors are taking transit riders for granted while pandering to a conservative ideology of unfettered free parking.

It's no surprise that conservative-leaning supervisors such as Mark Farrell oppose the expansion of parking meters. Conservative ideology holds that the government accommodates unfettered, cheap automobility at all costs, and Farrell said bluntly that he does not like paying for parking.

The impacts on Muni, on pedestrians, on bicyclists, and on the planetary environment are secondary to free parking. But progressives are becoming increasingly disoriented on this issue. While they decry parking meters, they haven't offered a way to better manage

streets so that we can improve Muni, bicycling, and walking.

Maybe it's time to champion a citywide, omnibus residential parking permit strategy in all neighborhoods (as Sup. Kim hinted). Or are supervisors willing to champion the better alternative: just take away parking without a management strategy? Perhaps even better, can they champion the removal of travel lanes now open to private cars and keep the unmetered curbside parking? These options won't bring in revenue (except maybe more tickets) but would certainly make space for a reliable Muni and a citywide cycle track network, both progressive goals.

Speaking of parking, there's rumors that the two-acre Plumber's Union Hall on Market Street might be developed. Hey, Building and Trades Unions, how about a car-free, family-oriented affordable housing development smack dab in the middle of the city so some of your members don't have to commute from Tracy? **SFBG**

*Street Fight is a monthly column by Jason Henderson, an urban geography professor at San Francisco State University.*



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## ! TECH, THE HOMELESS, AND CLASS WARFARE

Just a day after a fake tech worker blew up the Internet with class hatred (see “Google bus blockade goes viral,” Dec. 11), an actual tech worker spewed hatred for real — and it’s worse than anything that our political thespian had to say.

As first reported by tech blog Valleywag on Dec. 11, AngelHack founder Greg Gopman had just posted this gem on Facebook: “Just got back to SF. I’ve traveled around the world and I gotta say there is nothing more grotesque than walking down market st in San Francisco. Why the heart of our city has to be overrun by crazy, homeless, drug dealers, dropouts, and trash I have no clue. Each time I pass it my love affair with SF dies a little.”



He has since deleted the post and apologized, but it’s hard to come back from the rest of what he wrote: “The difference is in other cosmopolitan cities, the lower part of society keep to themselves. They sell small trinkets, beg coily, stay quiet, and generally stay out of your way. They realize it’s a privilege to be in the civilized part of town and view themselves as guests. And that’s okay.”

“In downtown SF the degenerates gather like hyenas, spit, urinate, taunt you, sell drugs, get rowdy, they act like they own the center of the city. Like it’s their place of leisure... In actuality it’s the business district for one of the wealthiest cities in the USA. It’s a disgrace. I don’t even feel safe walking down the sidewalk without planning out my walking path.”

After becoming a poster child for techie douchiness, Gopman apologized: “Last night, I made inappropriate comments about San Francisco and



## % WITH MORE BIKES ON ROADS, FOLSOM STREET GETS MAKEOVER

As anyone who has traveled the streets of San Francisco knows, there’s an increasing number of bicyclists out there. And the just-released biennial bike count from San Francisco Municipal Transportation Agency attempts to quantify that increase: 14 percent since 2011.

The agency counted bikes at 51 key intersections around the city during the afternoon/evening commute Sept. 10-19, counting a total of 23,225 bikes. Comparing 40 counted intersections in 2011, that’s a 14 percent increase; or a 96 percent increase since 2005 when comparing the 20 intersections measured then.

The San Francisco Bicycle Coalition trumpeted the report as good news, including in its press release this quote from Mayor Ed Lee: “Every year we are seeing more people riding a bicycle in San Francisco, and the latest bicycle count data proves it.” And SFBC Executive Director Leah Shahum said, “It’s clear that if we build it, they will come. No other mode of transportation is growing as fast or has a higher return on investment in terms of improving our city for everyone.”

But the reality is that the city is lagging far behind its own stated goals to make cycling a safer and more attractive transportation options, largely because of a severe underinvestment in its cycling network. The report notes that the city has invested \$3.3 million in its bike network since 2011, but that was mostly playing catch-up from when a court injunction stalled all bike projects in the city for four years.

The SFMTA report doesn’t calculate the critical number in terms of how we’re really doing — transportation mode share, or the percentage of overall vehicle trips taken by bike — an estimate it is now working on in a separate study at the end of January.

An American Community Survey in 2012 put SF bike mode share at less than 4 percent, which is a far cry from the 20 percent by 2020 that is the city’s official goal, one it has little chance of meeting without a serious increase in infrastructure investment and other changes. The SFMTA’s own stated goal is 8-10 percent mode share by 2018, the result of failure to make needed investments, which amounts to an admission that the city’s official goal is little more than political pandering.

“We’re still moving forward on all the goals that

we set to accomplish, but we do have funding needs,” SFMTA spokesperson Paul Rose told us, instead emphasizing the agency’s goal of attaining a 50-50 split between private automobile use and all other modes of transportation, including Muni and cycling.

The SFBC has worked in close partnership with the city, but the continuation of Shahum’s quote in her press release also indicates that she’d like to see the city doing more to promote safe cycling: “It’s time for the City to truly invest in our bicycle network, and ensure that our City’s streets are welcoming and comfortable for the growing number of people riding.”

But the city is moving forward with some bike improvements, including a makeover of Folsom Street now underway.

In the wake of some high-profile cases of motorists running over cyclists in San Francisco this year, including the Aug. 14 death of Amelie Le Moullac at the intersection of Folsom and Sixth Streets, the San Francisco Municipal Transportation Agency has taken a lane from drivers to create safer cycling along seven key blocks of fast-moving Folsom Street.

The project on one-way Folsom Street between 11th and Fourth streets creates an extra wide bike lane with bright green cycling signage on the roadway, with that green lane narrowing and breaking up as it approaches the right turns on 10th, Eighth, and Sixth streets. The idea is to communicate with both motorists and cyclists about how to safely merge and avoid having cars make the unsafe “right hook” turns that are dangerous to cyclists.

“Right now, the project is almost complete and it should be complete by the end of the month,” Rose told the Guardian.

He said the design was discussed and subjected to community outreach efforts during community plan meetings in recent years, but that it was recently accelerated as a \$250,000 pilot project with help from Sup. Jane Kim’s office following public concerns about how dangerous that fast-moving strip is to cyclists.

Rose said the traffic flows in the project area will be carefully monitored to see how they’re working, and the agency hopes to learn from that data “so it will inform future projects.” (Steven T. Jones)

## \$ HELPING EX-CONS GET JOBS

Questions concerning an individual’s criminal history have been banned from city agency employment applications in San Francisco since 2006. Now Sup. Jane Kim has proposed legislation to expand the reach of that policy into the private sector and affordable housing.

Introduced at the Board of Supervisors on Dec. 10, Kim’s legislation seeks to eliminate the bias of first impression that has long plagued the formerly incarcerated.

The Fair Chance ordinance builds upon existing city and state-level fair hiring policies, known as “ban the box” policies, already in place. It proposes to extend them to private businesses and affordable housing providers, as a way to remove “unnecessary barriers to stable housing and employment for individuals with conviction records,” according to a description of the legislation issued by Kim’s office.

“The most important thing to remember is that this is not a hiring mandate,” Kim told the Guardian. “We just want to create a process that’s based on merits.” She added, “We’ve also made it so you can only examine a person’s arrest record for the last seven years in order to try to establish some sort of hiring standard.” (Reed Nelson)

its less fortunate citizens on Market St. I’m really sorry for my comments. I trivialized the plight of those struggling to get by and I shouldn’t have.”

AngelHack also went into full

damage control mode, with new CEO Sabeen Ali telling the Guardian that Gopman actually stepped down from the company in October, which she was planning to announce Dec. 15.

Ali seemed most concerned that the comments would reflect on AngelHack, and she offered this faint criticism of Gopman’s remarks: “To a certain degree I’m sure people think these things, in a

much more civil way, they rationalize these thoughts in their head. He took it to an extreme I couldn’t imagine anyone taking it to. It’s a pretty big shock.” (Joe Fitzgerald Rodriguez)



BY REBECCA BOWE

rebecca@sfbg.com

**NEWS** Each weekday, gleaming white buses operated by Google and other Silicon Valley tech giants roll through congested San Francisco streets and pause for several minutes in public bus stops, picking up passengers bound for sprawling tech campuses.

Using bus zones for private passenger pickup is not legal — but so far, that hasn't resulted in any kind of systematic enforcement. It did boil over as an issue when it became the focal point of the Dec. 9 Google bus blockade, a Monday morning rush hour episode staged by anti-gentrification activists that went viral thanks to Bay Guardian video coverage, spurring commentary by The Wall Street Journal, Fox News, and dozens of other media outlets.

## SYMBOLIC ISSUE

The significance of the private buses as a symbol for an economically divided San Francisco, private service that spares a high-salaried class of workers from the delays, crowds, and service breakdowns that can plague Muni, has never been more resonant. The shuttles are frequently mentioned in conjunction with eviction and displacement, since apartment units in proximity to shuttle routes have become more desirable and expensive.

And as more shuttles are sent out to transport passengers, the San Francisco Municipal Transportation Agency has come under increasing pressure to solve the logistical and other problems they create.

"Our policies are catching up to this new transportation mode," SFMTA spokesperson Paul Rose said in a recent phone call. "The shuttle service has been growing very rapidly."

Accordingly, SFMTA is working on a pilot program to allow Google and other providers of private shuttle buses to share space in Muni bus zones in an organized fashion. The policy would establish a set of guidelines around boarding and alighting, implement measures to prevent Muni delays, create a formal permitting process, and require the shuttles to display identifying placards.

Although Muni needs funding to improve its aging infrastructure (see "Street Fight," page 9), this plan to accommodate private shuttles would not result in any new revenue collection for the agency. Google and other private shuttle providers would be charged a fee under the program, but it would go only toward cost recovery, allowing the agency to break even.

Leslie Dreyer, one of the master-



# Bus stop

Muni could collect millions in fines against private shuttles — but it won't

minds behind the Google bus blockade, calculated that the SFMTA could theoretically collect \$1 billion if it aggressively targeted private shuttles for violating the Curb Priority Law, which prohibits vehicles other than Muni from using designated bus zones.

"It's a ballpark estimate," Dreyer said, describing her project as more of a thought experiment to illustrate a broader point. "We were trying to get people to think about ... the bigger issue of what these things symbolize: evictions, gentrification."

Dreyer based her findings on a color-coded chart released by SFMTA in July, showing the frequency of shuttle stops at 200 known locations. Rose insisted Muni's \$1 billion estimate was too high because the total number of daily private shuttle trips is lower. He added that it's more than just Google that is using the stops: At least 27 institutions and employers provide private shuttles in SF, according to data compiled by SFMTA.

But even based on the information that Rose provided, that same calculation shows that Muni could collect \$500-\$600 million in fines from all the shuttle providers. That's theoretically enough to augment a sizable portion of Muni's annual operating budget, which is around \$800 million.

The pilot program for sharing bus zone space with private shuttles is expected to be reviewed by the SFMTA board early next year, and

it could be implemented by July of 2014. It does not require approval by the Board of Supervisors.

## SCOFFLAW BUSES

In the meantime, given that Google and other private shuttle providers are in rather obvious violation of a law prohibiting them from doing what they do every weekday like clockwork, why doesn't the SFMTA bother to enforce the law?

Rose offered several answers to this question, but most just pointed to more questions.

The fine for violating the law that prohibits vehicles other than Muni from using bus zones is \$271, Rose confirmed. According to a Strategic Analysis Report prepared for the SFMTA in June of 2011, which notes that the Curb Priority Law is

part of the City Transportation Code, "enforcement ... has been limited."

"We have only so many resources, and most enforcement is based on complaints," Rose explained.

But the same strategic analysis report, dating back to 2011, shows that a great number of complaints have flowed in from disgruntled transit riders.

"The frequency of public comment and complaints regarding bus zone conflicts ... may indicate a more problematic situation than these limited data imply," a portion of the 2011 study noted after presenting the results of a field study, in which some analyst was presumably sent out to physically observe the private shuttle buses (illegally) stopping in the bus zones.

Rose's contention that a lack of complaints was behind the lack of enforcement didn't really seem to hold up, but he offered another reason, too. "We'd have to ID the bus," he explained. "There isn't an identity placard or permit to ID them specifically."

Establishing an identification system is one of the goals of the pilot program now under consideration, he added. Then again, Google buses have license plates. And if SFMTA has the capability to do anything well, it's to harness license plate data as a mechanism for collecting fines from offending motorists.

In fact, officers under the parking enforcement division of the SFMTA use an automated system called AutoVu Patroller, made by a tech company called Genetech (not to be confused with Genentech, a pharmaceutical giant that has its own fleet of buses transporting San Francisco employees to its South Bay campus).

## EASY TO TRACK

The AutoVu patroller starts automatically when a parking enforcement officer fires up the on-board computer. It works by scanning license plates as the parking vehicles cruise down the street, using plate recognition technology to feed the data into a system that checks the identifying numbers against an existing hotlist.

When a hit occurs, it's automatically flagged on screen. With the flick of an index finger, an enforcement officer can instantly bring up a vehicle's model, year, and VIN. If a vehicle lacks a permit, it automatically generates a hit, signaling that enforcement may be needed. Then there's the obvious point that Google buses and other shuttles are highly visible, and stopping all the

time — whether or not an enforcement officer has a license plate scanner or not.

But at the end of the day, the private shuttles are treated differently from other kinds of vehicles that are found to be in violation of the transportation code. No matter what the laws on the books say, it's difficult to imagine the SFMTA or the SFPD, which also has enforcement power, causing tech employees to be late to work as they roll through the city in climate-controlled coaches with tinted windows.

Far from targeting the shuttles for enforcement, an in-depth conversation has been taking place between the shuttle providers and SFMTA for quite some time, with representatives from the Planning Department and other agencies brought to the table as well.

The SFMTA actually regards the shuttles as being somewhat helpful, Rose said, since they get drivers out of their cars and into pooled transportation modes, thereby helping to alleviate congestion.

"We are developing these policies to better utilize the boarding zones for these shuttle providers," Rose explained. "What we're trying to do is provide a more efficient transportation network."

To that end, the city has organized a series of stakeholder meetings in recent years with Google, Apple, Adobe, Genentech, the University of California San Francisco, and other shuttle providers to design a way for Muni buses and private buses to coexist in harmony, in city bus zones. Those conversations were referenced in the 2011 report; three years later, the pilot program is expected to solidify those discussions into a formalized system.

Here and there, some bus zones have already been altered to accommodate the private shuttle buses. "[An] extension of the Muni zone on 8th Street (in the South of Market) appears to be working well; although SFMTA Staff report that shuttle operators using the new zone have balked at the suggestion that they should help pay for the \$1,500 improvement," the 2011 strategic analysis noted.

The plan that's coming down the pipe will essentially serve to legitimize what the shuttles are already doing. But so far, this deal won't result in any financial gain for the transportation agency. If it goes forward as planned, the opportunity to make transit improvements by collecting revenue from private companies that use public infrastructure will be passed up. **SFBG**





# Homework troubles

School district helps the city with affordable housing, but teachers say they're the ones who need help

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

The San Francisco Board of Education approved a land swap with city government on Dec. 10, gifting San Francisco an empty lot that it will use to build new affordable housing. That's 115 units of living space for low-income San Francisco renters, wrapped in a bow for the holidays.

The proposal was the brainchild of board members Hydra Mendoza-McDonnell and Sandra Lee Fewer, who worked on the measure with the Mayor's Office of Housing for over two years. The district will trade a lot on 1950 Mission St. and another on Connecticut Street in exchange for a property it currently rents from the city of San Francisco. The city will also pay SFUSD \$4.5 million, according to district data.

The deal was the culmination of that work, which Fewer said was the right thing to do.

"Could we get more money from [selling] this property with a private developer? I'm sure. But would we get the value? No," Fewer said at the meeting.

The original intent of the land swap was to provide affordable housing for the school district's employees. Project proponents say school district workers are being priced out of San Francisco in droves. But the affordable housing project will be general use, with no specific provisions for teachers or other SFUSD workers.

Though the teachers' union supports the land swap, United Educators of San Francisco President Dennis Kelly warned that teachers are in dire need.

"It's more than an oversight, it's an insult, felt very deeply, and very bitterly," Kelly said at the podium. "Affordable housing will not house a single teacher, not a single one, because of where the dollar breaks are."

The board has made various promises over the past decade to aid with teacher housing, all empty words, Kelly told the Guardian.

There's yet to be a solution from the school district or the board on finding sustainable housing for teachers.

The problem is a microcosm of one of San Francisco's toughest challenges during this tech-fueled affordable housing crisis. Affordable housing helps the poor, and the rich certainly don't need help staying in the city, but help for middle-income earners is hard to come by.

## NEW RECRUIT

Research from education nonprofit ASCD shows most first-year teachers face three challenges: difficulty learning to manage classroom behavior, an overload of curriculum creation, and lack of school support. San Francisco's new teachers face a fourth: finding a place to sleep at night.

Second-year SFUSD science teacher Kate Magary, 29, knows this all too well. Her first year on the job went from challenging to hellish as she looked for an affordable place to live.

Despite having a modestly salaried full-time job, she couldn't afford a studio on her own. She eventually found a room for rent on Craigslist, but her noisy roommates made grading papers and writing curriculum a constant challenge. She started a new apartment hunt, but even that was like a full-time job.

"As a first-year teacher, it was awful," Magary said. "I tried not to let it affect me too much at school, but the stress from home eventually made it with me to the classroom."

She over-disciplined some kids, she said, and her patience was at the breaking point for most of the year. When teachers suffer, students suffer.

Magary is a science teacher at the Academy of Arts and Sciences, which is on the Ruth Asawa School of the Arts campus at Twin Peaks. Three-story homes and apartment buildings dot the hills along the road from Market Street on her drive to school, but Magary can't afford them.

Instead, she eventually found a place on Treasure Island. A sixth-generation San Franciscan, Magary is happy to stay in what is still technically part of the city. But her lease is tenuous, and she anticipates having to move within the next few years. She's not alone.

Out of SFUSD's 3,284 teachers, 927 live outside of San Francisco, according to data from their union. That's 28 percent of teachers living outside of the city, 3 percent higher than just last year. That number masks the depth of the problem.

New teachers who aren't established in San Francisco bear the brunt

of displacement. Half of all new teachers leave SFUSD in their first five years, according to data from the district. And 35 percent of teachers hired since July 1 live outside the city.

"A teacher might start in the district, live in the city, and move out," said UESF spokesperson Matt Hardy. "The turnover is very high, particularly in newer schools."

Teachers we talked to said there are problems for those who manage to stay in San Francisco as well. They sometimes sleep in unstable or unsafe housing, couch surf, or sleep in their cars. In the morning they teach the city's children.

It's bad for teachers, but worse still, it's bad for students. Recognizing this, federal, state, and city government have all pitched in to try and find housing solutions for teachers.

Unfortunately for them, and for us, they've mostly failed.

## OWNERSHIP FOR NONE

Art Agnos is most well known for being San Francisco's former mayor. But after stepping down in the '90s, he served in the Clinton administration as the Department of Housing and Urban Development regional director throughout California, Arizona, Nevada, and Hawaii.

He was in charge of finding folks places to live.

The crisis for teacher housing was stark. His experiment? Build affordable housing units at Dianne Feinstein Elementary School on 25th Avenue exclusively for teachers.

The idea died in a sea of NIMBYism. "The resistance came from the neighborhood who thought affordable housing for the teachers would diminish the value for their property and make traffic issues," Agnos told the Guardian.

The federal push for teacher housing died, having created a home for just one teacher in San Francisco by the year 2000, and only 100 in California, according to news reports at the time.

California would follow suit with a less ambitious teacher housing program. The Teacher Next Door program offers assistance for teachers buying homes in San Francisco through the Mayor's Office of Housing. We called the office to get statistics on its use, but as of press time it had not called back.

Among teachers, the program is mostly a joke.

Science teacher Tom Dallman of Ruth Asawa School of the Arts told the Guardian, "They roll their eyes when it comes to talk about buying a place in San Francisco."

Median home prices in San

Francisco skyrocketed past \$1 million in June, a signal that for many teachers, homeownership in the city is a near impossibility.

Subsidized below market rate housing is out of their reach too. San Francisco teachers make between \$45,000 and \$80,000 a year, placing them just above the salary as a single person to qualify for affordable housing.

"The struggle is about middle income people who do not qualify for mortgages or newly developed projects, because the market is astronomically high," Agnos said. And that's leading to a teacher migration, numbers from the UESF show.

"If they have to live in Oakland, they'll work in Oakland," Agnos said. "Their talent will follow them."

The dream of homeownership for San Francisco's education workforce is a thing of the past, Susan Solomon, vice president of the UESF told us.

"Maybe long, long ago this was a possibility," she said, "way back when."

## FEW SOLUTIONS

When we asked Fewer what she'll do to tackle the struggle to find affordable housing for teachers, she said that the upcoming contract negotiations may be the time to revisit a new plan.

"We've asked the unions to give us a poll for a long time," she said. She wants to know what the teachers want. Do they want to live in housing together? Have rental subsidies? Housing assistance? What are their needs?

Sup. Jane Kim, a former school board member, said there's a split of preference in the union. Should affordable housing solutions be given to teachers in their first five years in SFUSD, to encourage them to stay in San Francisco, or to veteran teachers?

And when the district lacks itself into extra funding, it's hard not to spend it in the classroom. "How do you invest the limited dollars that you have?" she asked.

Santa Clara's school district built its own affordable housing, and spent \$6 million in 2005 to construct 40 units for its workforce. Three years later, they built 30 more units. Teachers there initially paid \$1,075 a month in rent for a two-bedroom apartment, according to The New York Times.

"You cannot be an education advocate without being a housing advocate," Fewer said. But housing help has been largely elusive for SFUSD employees.

"Stubbornness is keeping me in the city," Magary said. But without some help, that may not be enough. **SFBG**

28%

SFUSD K-12 certificated employees who live outside SF.

35%

SFUSD K-12 certificated employees hired since July 1 who live outside SF.

21%

Teachers starting work at SFUSD who quit the job after one year of teaching.

50%

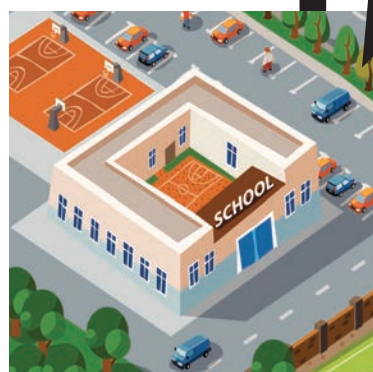
Teachers who leave SFUSD after five years, with major attrition happening in the first three years of teaching.

115

Estimated affordable housing units to be created at 1950 Mission.

0

Units slated for teachers at 1950 Mission.



SFUSD GIVES THE CITY VACANT PROPERTY AT 1950 MISSION TO DEVELOP INTO AFFORDABLE HOUSING

SAN FRANCISCO GIVES SFUSD OWNERSHIP OF A BUILDING THE DISTRICT HAS BEEN RENTING FROM THE CITY



# Crowdfunding apartments

Could a tech startup help San Francisco build more affordable housing?

BY REBECCA BOWE

rebecca@sfbg.com

**NEWS** We caught up with Dan Miller at a cafe in San Francisco's Financial District, where solitary patrons hovered over laptop screens as they sipped coffee.

Sporting a goatee and collared shirt, Miller, 26, seemed to blend in perfectly. The Washington DC native, a product of the East Coast real estate development world whose father had a hand in developing several iconic properties, was in San Francisco for meetings about FundRise, a startup he and his older brother Ben co-founded. The company is frequently described as being like Kickstarter, but for real estate investment.

Miller has been meeting with representatives from San Francisco's Office of Economic and Workforce Development, a city agency in the Mayor's Office. While nobody in City Hall was willing to get specific about those meetings, it seems officials are looking to FundRise for help tackling the city's bedeviling housing affordability crisis.

Miller has been meeting with economic development offices in cities nationwide, and he's convinced that housing affordability is a problem everywhere. "But it's more acute in San Francisco than anywhere else I've seen," he said, "just because of an influx of tech jobs."

In the last six months, he added, OEWD representatives have seemed increasingly concerned.

The idea of crowdfunding real estate is new, and the whole enterprise is still coming to fruition. But the underlying idea is intriguing: Take real-estate investment out of the hands of exclusive multimillion-dollar investment firms, and open it up instead to anybody who happens to have 100 bucks or more to throw in.

In an affluent city like San Francisco, the tool could create wiggle room for more housing projects that are tailored to actual needs, through partnerships with affordable housing developers.

It started when Miller and his brother encountered across-the-board rejection from big investment firms. To hear him tell it, the rise of private equity firms — which have no meaningful connection to the communities they develop — has produced blandness on a sweeping scale.

Objectives like preserving economic diversity, or honoring a

community's wishes, don't factor in when these firms determine what to fund; they only consider whether an investment is deemed safe and profitable. That means predictable: think obscenely expensive, characterless market-rate condos. And since they're the dominant financiers, their judgment is the final call.

"We spun off from our family business and started buying old auto warehouses, converting them, leasing them to local tenants," Miller explained. "We took these projects to private equity firms, and they just didn't get it. All the decisions they made were predicated on the financial pro forma," he added, referring to documents that project expected returns. "They were really constraining what's possible."

Sounding like a tech person, he pronounced the whole system woefully inefficient. FundRise seeks to take advantage of little-known Securities and Exchange Commission regulations, as well as new provisions under the federal Jobs Act, to give people the opportunity to use crowdfunding instead. (It doesn't eliminate the need to apply for bank loans, which is a different part of the financing picture.)

The idea is that FundRise vets a project's viability to make sure it won't result in widespread loss, then helps proponents attract contributions through an online social network.

In the investment world, the vast majority of transactions are made by "accredited" investors, whose net worth equals \$1 million or more, or with annual incomes of \$200,000 or higher. But there are others out there who might have extra cash to put toward projects they believe in, like, say, affordable housing complexes for seniors — who don't mind making a lower return.

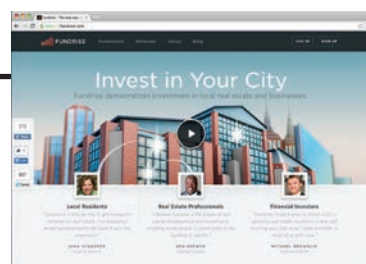
The Miller brothers have built an online system they hope will connect these would-be lenders with projects in their own communities.

"Since you can invest directly, digitally, you've cut out so many middle men," Miller explained. "You can make a 6, 8, 10 percent return. The real estate investment firm targets are 20 percent. But that's because there's just people taking a piece all the way down the ladder."

The co-founders may be idealistic, but at the end of the day, they're businesspeople, not activists. Since the company takes a cut of all investment earnings, it could succeed financially even if the platform

only winds up getting used to finance pet projects for dot-com millionaires.

Nevertheless, some longtime champions of low-income housing have recognized its potential to help solve a perplexing puzzle: how to secure capital for affordable housing in a world where investors are hardwired



to make as much money as possible.

"We are hoping that as the larger movement for crowdfunding works with the SEC, we can have more people make these investments in the local community," said Tracy Parent, executive director of the San Francisco Community Land Trust.

Her organization is the first non-profit affordable housing developer to test the waters with FundRise, in a bid to raise \$1 million to keep Marcus Books, a historic African American-owned business, in its current Fillmore Street location.

While public subsidies will still be needed for below-market housing, "FundRise allows affordable housing developers to take properties off the speculative market," Parent explained. "Any way we can democratize capital investment," she added, "will be a good thing for our community." **SFBG**



Asian

## HEAD INTO THE HOLIDAYS WITH THE ASIAN ART MUSEUM

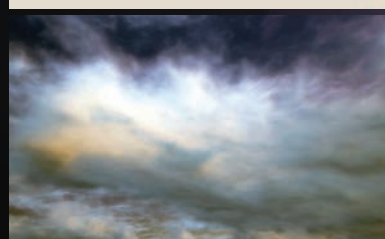
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### 28TH ANNUAL JAPANESE BELL-RINGING CEREMONY

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Gather your loved ones and say goodbye to 2013 by striking a giant 16th-century temple bell from Japan (it's an actual object from our collection). According to Buddhist belief, each ring of the bell wipes the slate clean of bad experiences and ill luck. Bask in the positive and peaceful vibes, and stick around for art activities. Please note, get your numbered ticket at the admission desk upon arrival (doors open at 10 am). You'll need it to ring our bell.

Asian Art Museum  
Chong-Moon Lee Center  
for Asian Art & Culture

200 Larkin Street  
San Francisco, CA 94102  
415.581.3500

*In Grand Style* was organized by the Asian Art Museum in collaboration with the National Museum of Korea and the National Palace Museum of Korea based on the exhibition *Scenes of Banquets and Ceremonies of the Joseon Period* held by the National Museum of Korea in 2009. Presentation at the Asian Art Museum is made possible with the generous support of Koret Foundation, Samsung, The Korea Foundation, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Silicon Valley Bank, Jamie and Steve Chen, John and Barbara Osterweis, and Suno Kay Osterweis. Image: *Royal Protocol for King Jeongjo's Visit to His Father's Tomb in Hwaseong* (detail), 1800–1900. Korea, Joseon dynasty (1392–1910). Album; ink and colors on paper. Courtesy of National Museum of Korea.

*Proximities* was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation and an anonymous donor. Image: *Untitled*, 2013, by Byron Peters (Canadian, b. 1985). Single image projection, dimensions variable. © Byron Peters. Courtesy of the artist.





FIND TRADITIONAL HOLIDAY ANCHOVY AND BREADCRUMB PASTA (INSET) AT MANY LOCAL ITALIAN RESTAURANTS, OR HIT UP NEW SPOT LA NEBBIA FOR LIGHTER FARE. PASTA PHOTO BY ANDREW MALONE/FICKR (CC). LA NEBBIA PHOTO BY TABLEHOPPER

# Italian job

BY MARCIA GAGLIARDI  
culture@sfbg.com

## TABLEHOPPING

Get foggy at La Nebbia, catch New York-style pizza on Divis, and dive into a Feast of the Seven Fishes.

## CHOW NOW

Who doesn't like lasagna? Exactly. It's one of many reasons I'm excited to head over to the new **La Nebbia** (1781 Church, SF. [www.lanebbia.com](http://www.lanebbia.com)) in Noe Valley. The name means "fog" in Italian, something we



know too damn well here.

It's a sister restaurant to Massimiliano Conti and Lorella Degan's **La Ciccia** (barely a block away), but it's more of an enote-

ca, prosciutteria, and, yes, lasagneria. Everything on the menu is meant to go well with wine, so you'll find 10 kinds of hams, ranging from prosciutto to jamón

Ibérico, along with fresh cheeses (like burrata), and there are also a few pizzas too.

Don't expect the usual suspects — the kitchen is having

some fun with toppings like squid ink, fresh mozzarella, anchovies, sultanas, and pine nuts. As for the hot lasagna action, there will be a traditional one with ragù and béchamel; another with ricotta, pesto, and escarole; and one that is like a seafood puttanesca. Porchetta is also rumored to be coming soon.

As for the wines, they all come from foggy regions in Italy, and you can try about 30 by the glass, and 20 sparkling wines or so are on the list too. It's a casual place to swing by, with a 13-seat counter, a communal table, and some two- and four-top tables. Hours are Sun, Tue–Thu 5:30pm–10:30pm, and until 11pm Fri–Sat, closed Monday.

Due to soft open this Thursday in the former Frankie's Bohemian Café space on Divis is **Presidio Pizza Company** (1862 Divisadero, SF.) from chef-partner Frank Bumbalo, who is opening the joint with the neighboring Fishbowl owners, Kevin Kynoch and John Miles. Anyone who has been jonesing for a New York-

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## FOOD + DRINK

style slice will be happy to know Bumbalo is a Brooklyn native, and will be slinging thin-crust New York (Neapolitan round) style, plus Sicilian style, and here's a new one to me: grandma pizza.

Bumbalo explained that grandma pizza is a form of thin-crust pizza, but square like a Sicilian (and not as thick), with origins in Long Island — its name seems to come from the type of pizza Italian grandmas and mothers make at home. Working the decks with Bumbalo is Chris Norton, previously a line cook at A16. There will be two entrances. If you walk in off Divisadero, you'll find table service. If a quick slice is what's on your mind, you'll want to enter on Pine. (There will be some bar stools and a standing ledge). Hours to start will be Sun–Wed 11am–11pm, Thu 11am–12am, and Fri–Sat 11am–2:30am (whew, you can snag a slice just after last call).

### FISHY FEAST

Anyone who knows any southern Italians (or happens to be one) has probably heard of the Feast of the Seven Fishes, the traditional feast on Christmas Eve (Dec. 24).

While the Italian half of my family doesn't limit our "Cenone" to just seven fish, it truly is one of my favorite meals of the year. (Anchovy and breadcrumb pasta, what's not to love?) Some San Francisco restaurants are getting in on the feast, and while some of the dishes aren't exactly traditional, they'll certainly be pleasing. Check out **A16** ([www.a16sf.com](http://www.a16sf.com)), \$80 per person, or **A16 Rockridge** ([www.a16rockridge.com](http://www.a16rockridge.com)), \$75, which are both offering seven seafood courses; **Locanda** ([www.locandasf.com](http://www.locandasf.com)) still has some seats at both its 5pm and 8pm seatings, \$90; Palio d'Asti ([www.paliodasti.com](http://www.paliodasti.com)) is doing a feast for \$79 per person; and lastly, the Calabrese-owned **Poesia** ([www.poesiasf.com](http://www.poesiasf.com)) in the Castro is doing a Calabrese-style, seafood-focused dinner that night too. Buon appetito, buone feste! **SFBG**

*Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.*

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### WEDNESDAY 12/18

#### 🕒 “NOIR CITY XMAS”

Fans of sultry dames, smoking guns, and sinister characters — as well as anyone hankering for a break from fizzy, fuzzy holiday clatter — need only slink down a dark alley ... er, Castro Street ... to “Noir City Xmas,” hosted by Eddie “Czar of Noir” Muller and Audra “Ms. Noir City” Wolfmann. The 35mm double-bill kicks off with cult indie crime drama *Blast of Silence* (1961), with writer-director-star Allen Baron in person. Next up is 1947’s mega-rare *Christmas Eve*, which sounds like it might be sentimental until you hear its alternate title: *Sinner’s Holiday*. Now you’re talkin’! Attendees will also get first look at the program for Noir City 12, coming up next month. (Cheryl Eddy) 7pm, \$10  
Castro Theatre  
420 Castro, SF  
[www.noircity.com](http://www.noircity.com)

#### 🕒 “NAKED GIRLS READING PRESENTS: ALL I WANT FOR CHRISTMAS”

Bookstores are closing, magazines



are going out of print, and the classics go for pocket change on Amazon. To some, it would seem that the written word has gone out of fashion. The women of Naked Girls Reading disagree. Appearing in 18 cities worldwide, these ladies are proving that literature is as attractive as ever with their nude readings of everything from Homer’s *The Odyssey* to “Chicken Little.” San Francisco’s chapter includes a retired Harley mechanic and burlesque producer, an author-sexologist, a goldsmith-dominatrix, and an actor-dancer-clown. At their “All I Want for Christmas” event, the lovely ladies will read selections from their holiday favorites, including Charles Dickens to



#### GREMLINS SEE THURSDAY/19

#### 🕒 GREMLINS AND LETHAL WEAPON

When it comes to films that are considered “holiday classics” by the majority of people, titles such as *White Christmas* (1954) and *Miracle on 34th Street* (1947) are likely tossed around. But two of the best Christmas movies — *Gremlins* (1984) and *Lethal Weapon* (1987) — are showing tonight at the Castro. What better way to celebrate the season than with Gizmo and pals fending off little green monsters that go caroling and scaring the hell out of mean old people? And Riggs and Murtaugh keeping the season safe from Gary Busey? It’s going to be an ’80s nostalgic blast — but remember, whatever you do, don’t feed any of your furry friends after midnight! (Sean McCourt) *Gremlins*, 7pm; *Lethal Weapon*, 9pm, \$8.50-\$11  
Castro Theatre  
429 Castro, SF  
[www.castrotheatre.com](http://www.castrotheatre.com)

Lemony Snicket. (Janina Glasov)  
8pm, \$20  
Center for Sex and Culture  
1349 Mission, SF  
[www.sexandculture.org](http://www.sexandculture.org)

#### 🕒 HOLOGRAMS

Some bands would like to think that listening to their music is a religious experience. Swedish post-punk band Holograms takes this cliché to the next level. Hot off its second release, *Forever*, the band seeks to capture the feeling of music being played in a church or temple. The vocals echo hauntingly — and just like an old-timey church organ, the synthesizers seem to come in at the right time to elevate Hologram’s musical sermons. Though the band’s been compared to Joy Division on many an occasion, Holograms’ sound is also derivative of ’80s goth at times.



Can I get an “amen”? (Erin Dage)  
With TV Ghost, G. Green  
9pm, \$12  
Bottom of the Hill  
1233 17th St, SF  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

#### 🕒 “HOLIDAY STREET FLICKS:” HOME ALONE

While 14 members of the McCallister family rush around their three-story Winnetka, Ill., home, packing for their holiday vacation in Paris, you’re biting into a steamed Coca-Cola braised pork bun. When Kevin, the baby



of the *Home Alone* (1990) family, wakes up to an empty house and realizes he’s been left behind, he orders himself a pizza, just as you grab your own wood-fired slice from Del Popolo. As Harry and Marv, shady burglars also known as the Wet Bandits, sneak around the yard looking for a way in, you’re trying to figure out how to bite into your frozen mousse pop. By the time Kevin’s family returns on Christmas day, you’re sipping mulled wine at this month’s StrEat Flicks and enjoying (not being) *Home Alone*. (Kaylen Baker).

7pm, free  
SoMa StrEat Food Park  
428 11th St, SF  
[www.somastreetfoodpark.com](http://www.somastreetfoodpark.com)

### THURSDAY 12/19

#### 🕒 SANTA CLAUS IS COMING OUT

This year, Father Christmas comes out of the closet instead of down the chimney in Jeffrey Solomon’s solo show, here for a limited run. The acclaimed off-Broadway play explores what happens when Santa admits that he has been living a lie: Mrs. Claus is just an actor, and Mr. Kringle’s true love is a man named Giovanni. Naturally, conservative parents freak out, and a “Santa-Gate” scandal follows Claus’ controversial confession. Solomon’s show probes the reasons why. “Would people be willing to cancel Christmas as we know it,” he wonders, “rather than let the red suited homosexual into their homes and hearts?” (Glasov)



Thu/19-Fri/20, 8pm; Sat/21, 9:30pm;  
Sun/22, 5pm; Mon/23, 6pm; Tues/24,  
3pm, \$25-\$35  
Eureka Theatre  
215 Jackson, SF  
[www.combinedartform.com](http://www.combinedartform.com)

### FRIDAY 12/20

#### 🕒 EXODUS

If you’re not into the plethora of holiday-related events this week, go to a metal show instead. Credited



as being the band that brought thrash to the Bay Area — helping spawn a scene that’s still thriving today — Richmond’s Exodus has been going strong for over 30 years. Playing a brand of aggressive, fast-tempo music, the band has remained a head-banging force through numerous lineup changes and studio albums. Also joining in on the fun is Oxnard’s Nails. Combining elements of early grind-core and power violence, this SoCal band simply rips. So forget the various parties and mixers, and put some money down on what could be one of the heaviest shows of the season. (Dage)  
With Hellfire  
8pm, \$25



Slim's  
333 11th St, SF  
www.slimspresents.com

## GROWLERS

I didn't see the Growlers at Outside Lands last summer, or when the band played a VICE party in Mexico City while I traveled there that same month. Alas, I'll be home for Christmas during



its two nights at the Independent, so I'll miss out again. Fortunately I can absorb the Costa Mesa band's cult-like hippie vibes and appreciate its spooky, retro aesthetic through videos. You, however, should go. With a new EP, *Gilded Pleasures*, there's a chance to hear some fresh material — and if the videos are any indication of the live experience, you'll find the finger is on some filthy, reverberant pulse and you won't be able to look away. (Andre Torre) With Abigails, Mystic Braves Fri/20-Sat/21, 9pm, \$20 Independent 628 Divisadero www.theindependentsf.com

## SATURDAY 12/21

### YOUTH BRIGADE

Formed by brothers Adam, Mark, and Shawn Stern in 1980, Youth Brigade made its mark on the early California punk scene not only with empowering anthems like "Fight to Unite," but also with the DIY attitude with which members



went about making their music. The Los Angeles-born band started the Better Youth Organization to promote shows and put out records for themselves and for their friends' bands, and after more than 30



## UPS WING AERIAL DANCE SEE SATURDAY/21

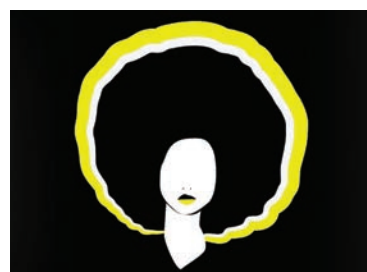
years, the label continues to go strong, and the group still plays with a raw, rebellious energy and spirit. (McCourt) With Civil War Rust, Rats in the Wall, Bum City Saints 9pm, \$12 Thee Parkside 1600 17th St., SF www.theeparkside.com

## UPS WING AERIAL DANCE

Cherie Carson's UpSwing Aerial Dance Company is a small, Berkeley-based group of people who love to spend their time on ropes and trapezes — and even, at times, on stilts and unicycles. Only three years old, the group grew out of a pickup ensemble that wanted to perform on a more regular basis. At home in the Eighth Street arts complex, where it also presents its shows, UpSwing honors the longest night of the year and the return of the sun with a Winter Solstice celebration. In addition to the UpSwing dancers, junior group Teens Who Fly will make an appearance. Alissa Kaplan Soto designed an interactive visual installation, and musicians Dave Worm, Midnight Ramblers, and Sahib Amar and Amar Singh will do their share to make this a welcoming, audience-participation-invited holiday event. (Rita Felciano) 5:30 and 8pm, \$10-\$25 Studio 12 2525 Eighth St, Berk www.upswingaerialdance.org

## SATURDAY WRITE FEVER

Do you do some of your best writing under extreme duress? Can you act the hell out of a script that's just been handed to you? Time to stretch your spontaneity muscles at Saturday Write Fever. Every third Saturday, EXIT Theatre and the San Francisco Theater Pub host writers and per-

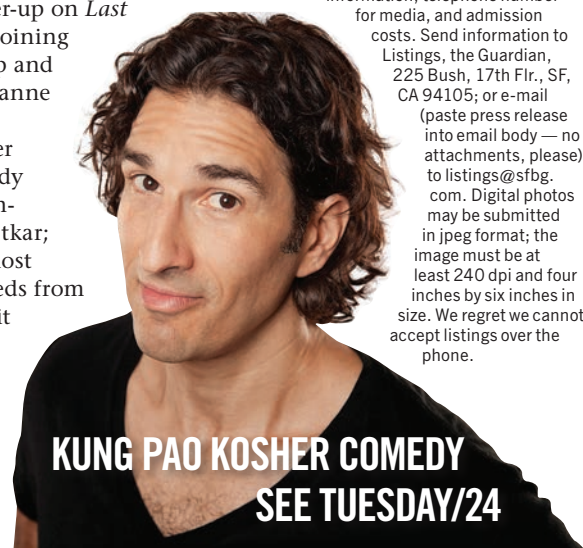


formers for a mixer that gives way to a 30-minute writing sprint on a topic chosen that night, during which participants turn out original monologues. Actors are then cast from the audience (no previous acting experience necessary!) for flash performances of these hot-off-the-press works. Hosted by local writers Stuart Bousel and Megan Cohen, this coming together of creative community may move at lightning speed, but it is certain to be unforgettable. (Kirstie Haruta) 8:30pm, free EXIT Theatre 156 Eddy, SF www.theexit.org

## TUESDAY 12/24

### KUNG PAO KOSHER COMEDY

Years ago, comedian Lisa Geduldig put a new twist on the old unwritten law that says "Jews must go to a Chinese restaurant on Christmas" after finding herself telling Jewish jokes at the Peking Garden Club in South Hadley, Mass. Soon thereafter, Kung Pao Kosher Comedy was born. With two shows a night over three days, the 21st annual show offers six chances to escape the holiday madness and have a good laugh. This year's headliner is Gary Gulman (pictured), a Boston native whose resume brims with late-night talk show appearances and Comedy Central spots; he was also a runner-up on *Last Comic Standing*. Joining him are stand-up and improv star Adrienne Tolsch; Asian American Theater Company Comedy Competition winner Samson Koletkar; and, of course, host Geduldig. Proceeds from the shows benefit San Francisco and Marin Food Banks' Healthy Children Pantries and the San Francisco



## KUNG PAO KOSHER COMEDY SEE TUESDAY/24

Jewish Home's Esther Weintraub Comedy Clinic. (Haruta) Dec 24-26, 6pm (dinner show); 9:30pm (cocktail show), \$44-\$64 New Asia Restaurant 772 Pacific, SF www.koshercomedy.com

## OAKLAND INTERFAITH GOSPEL CHOIR



Rise up, clap your hands, and sway to the beat, because tonight the Oakland Interfaith Gospel Choir hollers holy at its 25th annual Holiday Concert. Rumor has it that temporary architectural reinforcements may be added to the walls at Slim's, because the soulful bellowing of these gospel crooners could easily blow the roof off and bring down the house. Though the December holidays don't immediately conjure up the deep timber and breathtaking vibrato of gospel and spiritual music, the OIGC's mission — "to inspire joy and unity among all people" — coincides harmoniously with the holiday spirit. Joyful noise, indeed! (Baker) 7 and 9:30pm, \$15 Slim's 333 11th St, SF www.oigc.org SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





BY EMILY SAVAGE  
arts@sfbg.com

**YEAR IN TOFU AND WHISKEY** Call it the Rookie Magazine trickle-down effect: Teen girl rockers ruled the world in 2013. Granted, some 20-somethings were in there too. But still, these young and fierce ladies — celebrated on either Rookie's more polished site or eye-popping Tumblrs of a similar demographic — were the artists to take notice of this year.

The young majors of 2013 were 17-year-old New Zealander Lorde and Los Angeles sister trio Haim, all in their early 20s. There were also female rappers and soul singers, like Cameroon-raised Lorine Chia (20), and Brooklyn-based Angel Haze (22). Locally, there was teen surf pop quartet the She's. On a smaller scale, there are emerging acts like Sacramento's sister duo Dog Party, which, at ages 14 and 17, released its biggest record to date on Asian Man Records this August.

Rookie is the web magazine for young girls that looks more to the Sassy archetype than Seventeen, but so far beyond those bounds that it's almost ludicrous to compare the two. Started in 2011 by now-iconic mini fashion blogger Tavi Gevinson, the website blends style, feminism, and culture into a Nylon-esque vision of rude glamour. More so, it's become a casual, glittery hit-maker, simply by nature of showcasing exciting new talent early in the game, often before it's been hungrily shredded by the widespread blogger industrial complex.

Musicians are featured in gushy profiles, or longer Q&As, often with more personalized questions than are found on standard music blogs. An early Rookie writeup on Lorde reviewed her full-length record *Pure Heroine* (Universal Music Group) in a typically conversational tone: "I first heard Lorde, when I was in the parking lot of a Target one night. It was 10:50pm and I was in the car by myself, listening to the radio; I had just been going through a breakup and was in an awful state of mind. Suddenly this song came on with a simple beat and this AMAZING voice that made me sit up straight and turn on Shazam, which told me it was Lorde's song 'Royals.'"

Can't you too remember such a time? A moment in a youthful life, alone in your car or next to the stereo in your room, the disappointments of a confusing day rushing through your mind, and then the moment a song transformed that



## Teen dream machine

hurt into pure joy? It might not have been a pop song, but it certainly could have been.

Thanks to the thrill of that paradoxically anti-consumerist pop song "Royals," Lorde (née Ella Yelich-O'Connor) was undoubtedly the biggest of the aforementioned bunch of teen girls who made it big in 2013. She became a bona fide pop star in black lipstick and a poof of untamed, grungy curls. And while her look and style are certainly endlessly dissected, she came to the pop charts when there was a specific need for her new breed of mainstream-yet-still-underground-enough-to-be-weirdish sound.

In her recent essay on Lorde and others of her ilk, NPR writer Ann Powers poetically described Lorde's step away from pop stars of the tongue-out, twerked-out Miley variety we also suffered through in 2013: "Lorde is a phenomenon because of perfect timing. She came along just when listeners were craving what 'Royals' famously advocates: a different kind of buzz. After a few months as the new find of early musical adopters, this droll chanteuse became notorious for suggesting that some kids might prefer to stand apart from pop's endless party."

Angel Haze was another standout — a stunning, pansexual, artistically rare rapper who took

Macklemore's "Same Love," and gave it meaning, singing of her own (real) struggles with sexuality. The young artist's debut full-length, *Dirty Gold*, doesn't even see release until January 2014, but her covers (she also took on Eminem's "Cleanin' Out My Closet") made her a name to know in 2013.

Haze was featured on Rookie, as was soul singer Lorine Chia. A performer with a silky voice and tropical beats, Chia released an EP, *Naked Truth* (Make Millions Music), in October and frequently Tumbls her fascinating life and favorite musical finds. Like other young females who made their mark this year, she seems worlds apart from the sleek pop stars of yore, still enthralling but somehow approachable.

And then there was Haim, the crunchy, LA-based sister trio that hit it big with September-released *Days Are Gone* (Polydor Records, Columbia Records). The album went silver, selling nearly 90,000 copies stateside, which is big news in these unwieldy music industry days.

But apart from the pop and hip-hop charts, teen girls were also making waves in smaller local scenes. Case in point: The She's. The talented, breezy-surf pop quartet started off the year playing Noise Pop and were on the cover of the Guardian, posed as a group to watch in 2013.

A few months later, there they were: life-sized on bus-stop posters plastered around downtown as part of that big Converse campaign that overran the city's music scene this summer (not that we had anything to do with the leap). The She's recorded a track for Converse's Rubber Tracks popup station at Different Fur Studios, and also played a ton of shows throughout the year. Oh, and the SF natives all just graduated from high school.

As for Sacramento's burgeoning Dog Party, the sister duo is still navigating those studious halls of yore. Singer-guitarist Gwendolyn Giles is a senior in high school, and drummer Lucy Giles is a 14-year-old sophomore. They started playing together at ages 9 and 6.

"Before [guitar] I played the flute, but that wasn't for very long because I like guitar," Gwendolyn tells me from their Sacramento home. "The flute made me dizzy. Also when I was in fourth grade, *American Idiot* came out and I was obsessed with Green Day."

Lucy pipes up with her earliest inclination that she wanted to play rock 'n' roll: "I was really into the White Stripes when I was in third grade. I like Meg White and so I just kind of decided I wanted to play the drums."

Her dad picked up a drum set

### TOFU AND WHISKEY'S TOP RECORDS (AND SANDWICHES) OF 2013

1. *Weird Sister*, Joanna Gruesome
2. *In Dark Denim*, Antwon
3. *It's Alive*, La Luz
4. *Run Fast*, The Julie Ruin
5. *Ionika*, Metal Mother
6. *Ride Your Heart*, Bleached
7. Self-titled, Golden Grrrls
8. Mama's Hummus sandwich, Bi-Rite
9. Tofu Banh Mi, Hella Vegan Eats
10. Vegan Reuben, Ike's

at a garage sale, and the girls soon began lessons, and then started writing songs — with angsty lyrics about worrisome BFFs and the like, and stories that were mostly autobiographical. In 2013, the Giles sisters released their third full-length, bratty pop-punk record *Lost Control*, on Mike Park's legendary Asian Man Records. It stands with the Donnas, the Bangs, and a mix of other fun party punk acts before them.

Ty Segall tops their mutual list of favorite new (or new-to-them) acts of 2013, followed by the Descendents, the Babies, fellow SacTown locals Pets, and most of the Burger Records roster.

"My sister and I really love Ty Segall," Gwendolyn gushes of the prolific rocker. "He's amazing ... my favorite artist of all time."

Dog Party went on a full US tour with Kepi Ghoulie (of '80s band Groovie Ghoulies) and just last week played with the Aquabats at Slim's. Next up, they'll play the Gilman Fri/20.

As with other female artists this year (and for the past decade), Dog Party has had to deal with web trolls intent on breaking them down.

"Now that we've gained a little bit of popularity, there have been some nasty things written about us on the Internet," Lucy says. "But that doesn't really affect us. We don't like to listen to what they say because we don't really care."

While the Giles sisters hadn't known about Rookie before they were featured on the site, they've heard a lot of feedback since the post, which urged readers to "stream the new album by our (and probably your) new favorite band."

"We got a lot of attention from Rookie," Gwendolyn says. "People have come up to us and been like 'Hey, I heard about you from Rookie!' It's pretty cool."

"Our social media sites had a pretty big boost off that article," adds Lucy. **SFBG**



# Candy crush

BY MARKE B.  
marke@sfbg.com

**YEAR IN MUSIC** The drink of the year was the Chinese Mai Tai at Lipo Lounge. It's \$9, but it's huge and you only need one. Or maybe a half, if you want to remember your pants.

And it was another supersweet, neon-bright yet sonically sophisticated year of clubbing and dance music, full of ups, downs, and swirl-arounds. Celebrated rave cave **222 Hyde** and Hayes Valley drag outpost **Marlena's** closed (boooo). But **Mighty** got a mind-blowing new sound system, **Monarch** expanded, **Project One** inherited 222's speakers, **Public Works** and **F8** doubled-down on adventurous bookings, and ambitious venues **Audio Discotech** and **Beaux** opened (and are still finding their footing). And we got a new dance music record store, **RS94109**, and rising dark techno star, **Vereker**.

As far as music goes: we've managed to fend off the worst of pop-EDM, while welcoming the drum 'n' bass and big-room '90s sound comeback with open underground arms. (Also, there is an actual underground!) San Francisco's still a major destination for techno up-and-comers — and even though you may stumble across some clueless tech-bros sporting novelty rasta wigs on our finer dance floors, give them a hug and hope they improve! It's all good.

Let's tip a hat, too, to two legends we lost this year: **Scott Hardkiss** and **Cheb I Sabbah**. Between them, they brought a whole world's worth of music to our dance floors and spanned generations. Dancing forever in their honor.

## HIP-HOP, Q'ED UP



Hip-hop got so good in 2013, the Year that Twerking Ate the Internet. Trap sounds and molly pops seemed to invigorate the East Bay scene: **E-40** dropped a zillion slaps, while **Iamsu!** and **Sage the Gemini** (who can



KINGS AND QUEENS OF 2013: SAGE THE GEMINI, LEFT, MICATRON WITH SATURN JONES AND JOCQUESE WHITFIELD, AND DJ NEBAKANEZA. MICATRON PHOTO BY MATTHEW REAMER; MICATRON STYLING BY JIM ZORMEIR

totally get it, hellieu) swerved onto the national scene. Buffed-up SF legends **Latyrx** dropped a nifty disc after two decades. In the bigtime, Kanye bought up every edgy electronic producer he could to impress Pitchfork, while Danny Brown and Kendrick Lamar recontextualized essential '90s gangsta and concept albums tropes, in a party way.

Unfortunately, another '90s rap trope, tired homophobia, was also revived, with Eminem and Tyler, the Creator fumbling big-time. This time, however, there was such a huge and thriving queer hip-hop party scene that we could look right past all that lazy ish. Queer rap broke big last year when eye-catching artists blended witch-dark sounds, quantum vogue moves, and afro-surreal poetry with R&B licks, broken bass boost, and neon-bright performance art. That scene deepened and brightened this year, proving — here, at super parties like **Swagger Like Us**, **120 Minutes**, **Fix Yr Hair**, and **House of Babes** and with unstoppable homegrown talent like **Micahtron** and **Double Duchess** — that spitting flames can still burn down the disco. Queer-rap resistance even grabbed the national spotlight when **Daddie\$ Pla\$tic's** electro-an-

archic "Google Google Apps Apps" went viral.

## SWEET AND LOW

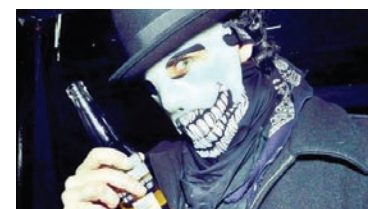
The **Honey Soundsystem** crew ended its Sunday night parties at the top of its game — surprise marriage proposal included. Honey was an ostensibly gay club, but that might have just been a feint to pack the floor with vivid characters. While it never ceased brazenly shoving its raw homosexuality in the oft-frigid techno scene's face, its influence went way beyond the queer sphere. For five years, it was our best weekly in terms of musical guests (Wednesdays' fantastic **Housepitality** almost ties it on that score).

But Honey Sundays were more. Will there ever be a party ballsy enough to take as a month-long theme the skyrocketing real estate market, condo-mapping its venue and distributing "luxury house" brochures? Or base the décor of one of its biggest parties around a collection of putrid haters' comments? What promoters actually design and print challenging works of art as posters and flyers, or truly transform their venues? (**DJ Bus Station John**, still our gold standard, is the only one I can think of.)

Fortunately, Honey parties will continue, just not weekly. But SF is full of such amazingly talented crews,

both well-established (**As You Like It**, **No Way Back**, **Sunset**, **Lights Down Low**, **Opel**, **Pink Mammoth**) and burgeoning (**Isis**, **Face**, **Modular**, **Mighty Real**, **Trap City**, **Odyssey**). My wish for 2014 is that many of these really invest themselves in building a whole vibe for their parties, top to bottom. As the changing city chases out its artists and loses its edge, we need entire worlds of freakiness to escape into and call our own.

## TOP SOUNDS OF 2013



**Nebakaneza**, "Expansion Project, Vols. 1-11" What does our most intelligent dubstep DJ do when dubstep's no longer an option? He deepens his crates, cycling through 12 months-worth of excellent mixes, themed by genres like yacht rock and classic soul, to rediscover his bass roots while transforming his sound into something even more thrilling.

**Swedish House Mafia**, **Bill Graham Center**, Feb. 16 I finally get it! All you need is a \$1 million light rig, 40,000 glowsticks, an indoor fireworks show and an arena full of half-naked teens. This EDM stuff is actually kind of fun.

**The Disclosure Effect** Disclosure's Grammy-nominated debut *Settle* (Cherrytree) will nest atop most critic's dance picks this year, and rightly so: The young Lawrence Brothers brought lovely, 2-step-fueled house back into headphones and charts worldwide. But if it also brings more attention to breezy sonic relatives like Bondax, AlunaGeorge, Joe Hertz, and the Majestic Casual roster, then so much the better.

**Deafheaven**, **Sunbather** (Deathwish, Inc.) Shoe-gaze plus death metal equals an arctic beauty and burning mystery that transcends even My Bloody Valentine's wonderful, self-released *mbv* and, when listened to alongside this year's icy electronic masterworks like Tim Hecker's *Virgins* (Paper Bag Records) and the Haxan Cloak's *Excavations* (Tri Angle) — or more emotive ones like *Chance of Rain* (Hyperdub) by Laurel Halo, *Psychic* (Matador) by Darkside, or *Engravings* (Tri Angle) by Forest Swords — makes strange sense of the future.

**Steve Reich**, "Music for 18 Musicians," **SF Contemporary Music Players**, Jan. 28 The fact that there was a near-riot to get into a performance this hypnotic,

hyper-complex 50-minute 1974 piece by minimalist icon Reich attests to SF's ravenous appetite for "contemporary classical." That the audience sat in stunned silence a full two minutes after the piece concluded before exploding with applause attests to the excellence of our local players.

**Patrick Cowley**, *School Daze x 2* (Dark Entries) The instant Internet popularity of Montag's trippy "Porn Archives Lo-Fi Mix" earlier this year should have tipped off the coming re-evaluation of porn soundtracks as electronic artworks. But when members of Honey Soundsystem released this two-disc compilation of fascinating, atmospheric early tracks by local electronic wizard Patrick Cowley (1950-1982) used in '80s gay porn flicks, it caused a critical sensation.

**Regis**, *As You Like It* and *Public Works*, July 26 Here's a question: Do you need to actually be at a party to enjoy it? I was out of town when this joint went down. But after witnessing my feeds blow up, listening obsessively to the Soundcloud set, later posted to Youtube, it feels like I was there when the young Brit freaked everyone out with a hard, deep techno set. No FOMO, baby.

**Throwback monthly**, **Mighty I** may be fascinatingly elderly, but all the young kids flocked to the '90s big-room house sound revival this year. This party, a SF reunion brimming with new faces, classic tracks, and legends at the decks, is like Universe plus cool straight people, or maybe the End Up in the East Bay.

**Jay Tripwire** I fell deep(er) in love with so many DJs this year: Guy Gerber, Kyle Hall, Osunlade, J.Philip, Greg Wilson, Catz 'n Dogz, South London Ordnance, Finnebassen, OPhase, MK, Vakula, Robert Hood, Huerco S., Kastle, Psychemagik, Jeff Mills, Keep Schtum, Stretford Dogs Club — but this revered Canadian DJ's DJ always sets my (vinyl!) standard, especially with this year's DJ Mag and Electronic Groove mixes.

**Mexico** Playa del Carmen is the new Ibiza of North America — with all the tech house festivals, bare white flesh, and urbanizing displacement (and opportunity) that entails. And Mexico's tech scene, like its economy recently, is coming on strong with players like Rebolledo and White Visitation. But the best nightlife sound in the world still comes from Plaza Garibaldi at 3am in Mexico City, when dozens of span-gled mariachi bands play all at once for your attention. **SFBG**



## MUSIC LISTINGS

FOR VENUE INFO, VISIT  
**SFBG.COM/VENUE-GUIDE**

## WEDNESDAY 18

## ROCK

**Bottom of the Hill:** Holograms, TV Ghost, G. Green, 9 p.m., \$10-\$12.

**Brick & Mortar Music Hall:** Sweet Bones, Sam Code & The Gums, Edge City Ruins, Johns, Jack Graves, 9 p.m., \$5-\$7.

**Cafe Du Nord:** MoonFox, Spider Heart, Lady Stardust, DJ Neil Martinson, 8:30 p.m., \$8.

**Chapel:** Holidaze with The Blank Tapes, The Electric Magpie, Spiral Electric, Assateague, 8 p.m., \$12.

**El Rio:** Neon Anyway, Threads S.F., Clementine's Day, 8 p.m., \$5.

**Hemlock Tavern:** Kaizoku, Largesse, 8:30 p.m., \$5.

**Hotel Utah:** Shams Eire, The Guverment, Another Tangent, Paul Magill, 8 p.m., \$5.

**Knockout:** Riflemen, Nasty Christmas, Names, Richard Toomer, 9:30 p.m., \$6.  
**Milk Bar:** Owl Paws, Yassou Benedict, Fell Runner, Sunhaze, 9 p.m., \$5.

## DANCE

**Beaux:** "BroMance: A Night Out for the Fellas," 9 p.m., free.

**Cat Club:** "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.

**Club X:** "Electro Pop Rocks: The EPR Nightmare Before Christmas," 18+ dance night, 9 p.m., \$15 advance.

**EndUp:** "Tainted Techno Trance," 10 p.m.

**Harlot:** "Qoöl," 5 p.m.

**Lookout:** "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.

**Make-Out Room:** "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, 9 p.m., free.

**Q Bar:** "Booty Call," w/ Juanita More, Joshua J.

guests, 9 p.m., \$3.  
**Showdown:** "Nokturnal," w/ DJs Coyle & Gonya, 9 p.m., free.

## JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.

**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6 p.m., free.

**Independent:** Charlie Hunter & Scott Amendola Duo, DJ Harry Duncan, 8 p.m., \$20.

**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30 p.m., free.

**Le Colonial:** Cosmo Allcayats featuring Ms. Emily Wade Adams, 7 p.m., free.

**Revolution Cafe:** Michael Parsons Trio, 8:30 p.m., free/donation.

**Savanna Jazz Club:** "Cat's Corner," 9 p.m., \$10.

**Sheba Piano Lounge:** Fran Sholly, 8 p.m.

**Top of the Mark:** Ricardo Scales, 6:30-

11:30 p.m., \$5.

## INTERNATIONAL

**Yoshi's San Francisco: VOENA: Voices of the Season, 7 p.m., \$14-\$21.**

**THURSDAY 19**

## ROCK

**Boom Boom Room:** Caught a Ghost, Coffin Brothers & The Mountain Men, 9:30 p.m., \$8-\$10.

**Bottom of the Hill:** Good Riddance, Cobra Skulls, Western Addiction, 9 p.m., \$13-\$15.

**Brick & Mortar Music Hall:** Midnight Nasties, Working from Home, 9 p.m., \$5-\$7.

**DNA Lounge:** Blood on the Dance Floor, Davey Suicide, Relapse Symphony, Haley Rose, Lionfight, Kat Haus, 7 p.m., \$17-\$20.

**S.F. Eagle:** Victory & Associates, Sit Kitty Sit, Winter Teeth, Secret Secretaries, 9 p.m., \$8.

**Hemlock Tavern:** Everyone Is Dirty, Frozen Folk, Light Thieves, 8:30 p.m., \$6.

**Hotel Utah:** Manzanita Falls, Ash Thursday, 9 p.m., \$7.

**Milk Bar:** Should We Run, Tropics, Gotaway Girl, 8:30 p.m., \$8.

**DANCE**

**Audio Discotech:** "Trap City," w/ Kennedy Jones, UltraViolet, Harris Pilton, Napsty, Lé Swndle, more, 10 p.m., \$10-\$20.

**Aunt Charlie's Lounge:** "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.

**Cafe:** "Pan Dulce," 9 p.m., \$5.

**Club Cat:** "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).

**Cellar:** "XO," w/ DJs Astro & Rose, 10 p.m., \$5.

**Club X:** "The Crib," 9:30 p.m., \$10, 18+.

**Elbo Room:** "Afroficious," w/ DJs Pleasuremaker, Se8 Oz, and live guests, 9:30 p.m., \$5-\$8.

**Fñ:** "Beat Church," w/ Knowa Lusion, Tiger

Fresh, Spekt1, Releece, Morzfeen, more, 10 p.m., \$5-\$10.  
**Harlot:** Marques Wyatt, 9 p.m.  
**Infusion Lounge:** "I Love Thursdays," 10 p.m., \$10.  
**John Collins:** "SoLuna," w/ resident DJ Miquel Penn, 9 p.m., free.  
**Laszlo:** "Werk It," w/ DJ Kool Karlo, Third Thursday of every month, 9 p.m., free.  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5 after 10 p.m.  
**Monarch:** Together, Typhoon Haiyan benefit with Worthy, Atish, Bells & Whistles, Elz, Papa Lu, Joey Alaniz, DJ Bluz, DJ Vinroc, Mr. E, The Whooligan, more., 7 p.m., donation.  
**Neck of the Woods:** Blaus, on the downstairs stage, 10 p.m. continues through Dec. 26, free with RSVP.  
**Q Bar:** "Throwback Thursdays," w/ DJ Jay-R, 9 p.m., free.  
**Raven:** "1999," w/ VJ Mark Andrus, 8 p.m., free.  
**Rickshaw Stop:** "Popsene," w/ Wild Cub, Aaron Axelsen, 10 p.m., \$13-\$15.  
**Underground SF:** "Bubble," 10 p.m., free.  
**Vessel:** "Base," w/ DJs Alessandro, Rooz, and John Kaberna, 10 p.m., \$5-\$10.

## HIP-HOP

**1015 Folsom:** Yasiin Bey aka Mos Def, Kev Choice, Jahi, DJ D-Sharp, Mr. E, DJ Leydis, 9 p.m., \$25-\$35 advance.  
**Eastside West:** "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.  
**EndUp:** "Cypher," w/ resident DJ Big Von, 10 p.m., \$5-\$10.  
**Showdown:** "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10 p.m.  
**Skylark Bar:** "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

## ACOUSTIC

**Amnesia:** Amigos Band, Ben Flocks, 7:30 p.m., \$7-\$10.  
**Atlas Cafe:** Bluegrass & Old-Time Music Jam Session, 8 p.m., free.




# 




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**BAYONICS**  
**NATIVE ELEMENTS**  
**DA MAINLAND • DJ MR. LUCKY**

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MON. DEC. 23 FINISH TICKET ADVANCE TIX SOLD OUT —  
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 DOORS 6 / SHOW 7 • DOORS 9 / SHOW 9:30

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FRI. DEC. 21 • DOORS 8 / SHOW 9 • \$23 ADV. / \$23 DOOR  
**THE MOTHER HIPPS**  
**THE DONKEYS**

SAT. DEC. 21 THE MOTHER HIPPS SOLD OUT—THANK YOU!

SUN. DEC. 22 • DOORS 8 / SHOW 9 • \$1 ADV. / \$10 DOOR  
**THE UGLY SWEATER SOCIAL**  
**FINISH TICKET**  
**FRENCH CASSETTES**

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**ZONGO JUNCTION**  
**BIG TREE**  
**DRMS • BRASS MAGIC**

SAT. DEC. 28 • DOORS 8 / SHOW 9 • \$15 ADV. / \$18 DOOR

**AFROLICIOUS LIVE**  
**WILL MAGID TRIO**  
**PLEASUREMAKER LIVE**  
**ZIEK McCARTER • DJ SEÑOR OZ**

TUES. DEC. 31 — NYE! • DOORS 8 / SHOW 9 • \$40 ADV. / \$40 DOOR


**MELVINS**  
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**FRIGHTWIG**


FRI. JAN. 3 • DOORS 7 / SHOW 8 • \$18 ADV. / \$20 DOOR  
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# MUSIC LISTINGS

**Cigar Bar & Grill:** Neckbeard Boys, 8 p.m.  
**Independent:** Nat Keefe Concert Carnival, w/ Tim Carbone, Tim Flannery, T Sisters, Melody Walker & Jacob Groopman, Matt Sharkey, The Coeds, members of Hot Buttered Rum, DJ Shooley, more, 8 p.m., \$20-\$35.  
**Lost Church:** Scrap on Capp: Songwriter Grudge Match, w/ Maurice Tani vs. Paul Griffiths, 8 p.m., \$10.  
**Make-Out Room:** Parker Gibbs' Annual Holiday Craptacular, S.F. Food Bank can drive featuring Marc & The Casuals, Mark Eitzel, Kelley Stoltz, Paula Frazer, Joel Robinow, Justin Frahm, more, 7 p.m., \$15 plus non-perishable food item.  
**Plough & Stars:** Emperor Norton Céili Band, 9 p.m.

## JAZZ

**Blush! Wine Bar:** Doug Martin's Avatar Ensemble, 7:30 p.m., free.  
**Bottle Cap:** North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.  
**Cafe Claude:** Dick Fregulia's Good Vibes Trio, 7:30 p.m., free.  
**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.  
**Le Colonial:** Steve Lucky & The Rhumba Bums, 7:30 p.m.  
**Lucky Horseshoe:** Ralph Carney's Serious Jass Project, 9 p.m.  
**Pier 23 Cafe:** Grant Levin Group, 7 p.m., free.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30 p.m., free.  
**Top of the Mark:** Stompy Jones, 7:30 p.m., \$10.

## INTERNATIONAL

**Bissap Baobab:** "Pa'Lante!," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.  
**Cafe Cocomo:** Bembe, DJ Good Sho, 8 p.m., \$12.  
**Verdi Club:** Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

## BLUES

**50 Mason Social House:** Bill Phillippe, 5:30 p.m., free.  
**Biscuits and Blues:** Jules Leyhe, 7:30 & 9:30 p.m., \$15.  
**Saloon:** Chris Ford, 4 p.m.; Craig Horton, 9:30 p.m.

## COUNTRY

**Parlor:** "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7 p.m., free.

## EXPERIMENTAL

**Luggage Store:** Dave DeFilippo, Joshua Marshall, 8 p.m., \$6-\$10.

## FUNK

**Cafe Du Nord:** Black Christmas with the Afrofunk Experience & Broun Fellinis, 8:30 p.m., \$8.

## SOUL

**Make-Out Room:** "Sugar Snap," w/ DJ JZA, 6 p.m., free; "Soul: It's the Real Thing," 11 p.m., free.  
**Yoshi's San Francisco:** Sweet Soul Christmas with Greg Adams & East Bay Soul, 8 p.m., \$25.

## FRIDAY 20

## ROCK


**Bottom of the Hill:** Eric McFadden & Friends, Pleasure Kills, Campbell Apartment, 9:30 p.m., \$10-\$12.  
**Brick & Mortar Music Hall:** Freestone Peaches, Pat Nevins, 9 p.m., \$7-\$10.  
**Cafe Du Nord:** Icwater, Eleanor Friedberger, Michael & The Strange Land, Proceeds benefit a fund established in Grant Martin's memory to provide music assistance for underprivileged students., 9:30 p.m., \$10-\$15.  
**El Rio:** Friday Live: Steel Hotcakes, DJ Emotions, 10 p.m., free.  
**Elbo Room:** El Vez & Rosie Flores Mexmas Show, w/ Toshio Hirano, DJ Sid Presley, 9 p.m., \$15-\$18.  
**Hotel Utah:** Night Falls, The Desert Line, The Beggars Who Give, Bears for Sharks, 9 p.m., \$8.  
**Independent:** Growlers, Abigails, Mystic Braves, 9 p.m., \$20.  
**Slim's:** Exodus, Nails, Hellfire, 8 p.m., \$25.

## DANCE


**1015 Folsom:** "Re:Creation," w/ Purity Ring (DJ set), Giraffage, Sweater Beats, Insightful, B. Lewis, Pony Bwoy, DJ Dials, more, 10 p.m., \$15-\$20 advance.  
**Audio Discotech:** Pezzner, Fred Everything, 9:30 p.m., \$10 advance.  
**BeatBox:** "Bears in the Dark," w/ DJ John LePage, 10 p.m., \$5-\$10.  
**Cafe Flore:** "Kinky Beats," w/ DJ Sergio, 10 p.m., free.  
**Cat Club:** "Violator: A Depeche Mode Tribute Night," w/ DJs Tomas Diablo, Daniel Skellington, and Sage, 9:30 p.m., \$7 (\$4 before 10 p.m.).  
**DNA Lounge:** "The End," w/ Hieroglyphics, Wick-the Instigator, Ill-Esha, K Theory, Sugarpill, Singularity, Sam F, Mutrix, Stylust Beats, Clark Kent, LabRat, J. Lately, many more, 8 p.m., \$25-\$35.  
**EndUp:** "Fever," 10 p.m., free before midnight.

**Madrone Art Bar:** "That '80s Show," w/ DJs Dave Paul & Jeff Harris, Third Friday of every month, 9 p.m., \$5.

**Monarch:** "Disco Knights," w/ Wolf + Lamb, DJ M3, Anthony Mansfield, 10 p.m., \$15-\$20 advance.  
**Public Works:** "Odyssey," w/ Matrixxman, Vin Sol, Robin Simmons (in the OddJob loft), 9:30 p.m., \$10.  
**Q Bar:** "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.  
**Slate Bar:** "A Darling Nikki/Hella Gay Soirée," w/ DJs Durt, Finn, Black, and G-Star, 9 p.m., \$5.  
**Underground SF:** "Bionic," 10 p.m., \$5.  
**Vessel:** Autoérotique, Justin Milla, 10 p.m., \$10-\$30.  
**Wish:** "Bridge the Gap," w/ resident DJ Don Kainoa, 6-10 p.m., free; "Depth," w/ resident DJs Sharon Buck & Greg Yuen, 10 p.m., free.


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**01.25 BEATS FOR BOOBS**  
**01.30 THE HOOD INTERNET**  
**01.31 TEED (DJ SET)**  
**02.01 GOLDROOM (DJ SET)**  
**02.05 SKRILLEX**  
**02.06 SCUBA**  
**02.09 SKETCHFEST PRINCESS**  
**02.15 OASIS PARTY**  
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**THE FRAIL**  
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**NEW YEAR'S EVE**  
**THE BOTTOM OF THE HILL**  
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**BOTTOM OF THE HILL**

## HIP-HOP

**EZ5:** "Decompression," Fridays, 5-9 p.m.  
**John Colins:** "Juicy," w/ DJ Ry Toast, 10 p.m., \$5 (free before 11 p.m.).  
**Mighty:** Mighty 10-Year Anniversary, w/ Triple Threat DJs Shortkut, Apollo, and Vinroc, 9 p.m., \$5 (free before midnight with RSVP).  
**Public Works:** DJ Z-Trip, DJ Goldenchylid, J-Boogie, Ren the Vinyl Archaeologist, 9 p.m., \$18.  
**Rickshaw Stop:** American Tripps Hip-Hop & Ping Pong: Ho-Ho-Ho Edition, w/ DJ Beauregard, 8 p.m., \$5-\$7.  
**Showdown:** "Fresh to Def Fridays: A Tribute to Yo! MTV Raps," w/ resident DJs Boom Bostic, Infkat, and Hay Hay, 10 p.m.

## ACOUSTIC

**Chapel:** KALX Solstice in Stereo, w/ Foxtails

Brigade, The Seshen, Farallons, 9 p.m., \$12-\$14.  
**Old First Presbyterian Church:** Golden Bough: A Celtic Yuletide Celebration, 8 p.m., \$14-\$17.  
**Pa'ina:** Ukulenny, 7 p.m.  
**Plough & Stars:** "Bluegrass Bonanza," w/ Dust Bowl Cavaliers, Nobody from Nashville, 9 p.m., \$6-\$10.

## JAZZ

**Atlas Cafe:** ESP Quartet, 7:30 p.m., free.  
**Beach Chalet Brewery & Restaurant:** Johnny Smith, 8 p.m., free.  
**Bird & Beckett:** Third Quartet, 5:30 p.m., free.  
**Cafe Claude:** Marcus Shelby Trio, 7:30 p.m., free.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30 p.m., free.  
**Palace Hotel:** Klipptones, 8 p.m., free.  
**Pier 23 Cafe:** Hard Bop Collective, 8 p.m., free.

CONTINUES ON PAGE 24 >>

**Yoshi's**  
..... GET TICKETS AT **yoshis.com** .....

**SAN FRANCISCO**  
**Wed, Dec 18 - 7pm.** International children's choir  
**VOENA: VOICES OF THE SEASON**  
Starry Night  
**Thu, Dec 19**  
Tower of Power founding member's blend of Funk Jazz, R&B and Soul  
**GREG ADAMS & EAST BAY SOUL:**  
Sweet Soul Christmas  
**Fri-Sat, Dec 20-21**  
"The Swingiest Band In All The Land!"  
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Directed by Scotty Barnhart  
**Sun, Dec 22**  
Performing fiery Scottish/Irish traditional tunes plus their hybrid style of Celtic pop-rock with Celtic instrumentation  
**CHRISTMAS WITH THE CELTS**  
**Mon, Dec 23**  
7th CD release celebration for *The Secret of Christmas*  
**NATASHA MILLER**  
Holiday Concert  
**Tue, Dec 24**  
A Hip Holiday Happening with soulful jazz vocalist  
**CLAIRDEE**  
11th Annual Christmas Eve Show  
**Fri-Sat, Dec 27-28**  
Richly soulful and accomplished musician, songwriter & producer returns with full band!  
**JON B**  
**Sun, Dec 29**  
Multi-talented American Idol singer-songwriter  
**ELLIOTT YAMIN**  
**Tue, Dec 31 - open dance floor**  
8pm tix available; 10:30pm SOLD OUT  
**New Year's Eve w/**  
**THE CALIFORNIA HONEYDROPS**  
plus DJ Harry Duncan

**oakland**  
**Wed, Dec 18**  
**HOLIDAY FOR SWINGERS:**  
George Cole w/ Mads Tolling  
**Thu-Sun, Dec 19-22**  
Celebrating 25 years  
**TONY! TONI! TONÉ!**  
**Mon, Dec 23**  
**THE NEWCOMERS**  
**Tue, Dec 24 - The Ambassador of the blues**  
**ALVON JOHNSON**  
Holiday Party  
**Thu, Dec 26**  
**LUTHER VANDROSS HOLIDAY TRIBUTE SHOW**  
feat. Ray McCoy  
**Fri-Sun, Dec 27-29**  
**CON FUNK SHUN**  
Pre-New Year's Eve  
& Fan Appreciation Party  
**Mon-Tue, Dec 30-31**  
Celebrate New Year's Eve w/  
**BOBBY CALDWELL**  
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QUARTET  
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CONT>>

**Revolution Cafe:** Emily Anne's Delights, 8:45 p.m., free/donation.  
**Savanna Jazz Club:** Benn Bacot, 7:30 p.m., \$8.  
**Top of the Mark:** Black Market Jazz Orchestra, 9 p.m., \$10.  
**Verdi Club:** Sixth Annual Stompy Jones Sleigh Ride, 8 p.m., \$15.  
**Yoshi's San Francisco:** Count Basie Orchestra, 8 & 10 p.m., \$29-\$35.  
**Zingari:** Joyce Grant, 8 p.m., free.

FUNK

**Amnesia:** "Hella Tight," w/ resident DJs Vinnie Esparza, Jonny Deeper, & Asti Spumanti, 10 p.m., \$5.  
**Boom Boom Room:** Bad Jellyfish, 9:30 p.m., \$20 advance.

**Make-Out Room:** "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

SOUL

**Edinburgh Castle:** "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.  
**Feinstein's at the Nikko:** "Love Hangover: LaChanze Sings Diana Ross," 8 p.m., \$30-\$50.  
**Knockout:** "Oldies Night," w/DJs Primo, Daniel, Lost Cat, and friends, 10 p.m., \$5.

SATURDAY 21

ROCK

**Bottom of the Hill:** Happy Body Slow Brain, Facing New York, Gavin Castleton, Via Coma, 9 p.m., \$10-\$12.

**Cafe Du Nord:** Beware of Darkness, Down & Outlaws, 9:30 p.m., \$10.  
**El Rio:** Atomic Machines, The Shams Eire, Fenton Coolfoot & The Right Time, 9 p.m., \$8.  
**Hemlock Tavern:** Hungry Skinny, Saturn Cats, Brasil, 9:30 p.m., \$6.  
**Independent:** Growlers, Abigails, Cat Signs, 9 p.m., \$20.  
**Make-Out Room:** Windham Flat, That's Not Her, 7:30 p.m., \$8.  
**Riptide:** Honey Wilders, 9:30 p.m., free.  
**Slim's:** Vandals' 18th Annual Christmas Formal with Emily's Army, The Blast, 9 p.m., \$18.  
**Thee Parkside:** Youth Brigade, Civil War Rust, Rats in the Wall, Bum City Saints, 9 p.m., \$12.

DANCE

**Amnesia:** "Pance Darty," w/ Jjaaxnn & Duke, 9 p.m., \$7.  
**Cat Club:** "New Wave City: Numan League — A

Double-Synth Tribute to Gary Numan and the Human League," w/ DJs Skip, Shindog, Low-Life, Kenny, and Moonshine, 9 p.m., \$7-\$12.  
**DNA Lounge:** "Bootie S.F.," w/ Entyme, MyKill, Meikee Magnetic, Mixtress ShiZaam, more., 9 p.m., \$10-\$15.  
**EndUp:** "The Show," w/ Syd Gris, DJ Denise, Dragn'fly, Influence, Ryan Cavalier, Bill Samuels, Ben Seagren, Lise Rose, Beau Kelly, 10 p.m.  
**Lookout:** "Bounce!," 9 p.m., \$3.  
**Madrone Art Bar:** "Fringe," w/ DJs Blondie K & subOctave, 9 p.m., \$5 (free before 10 p.m.).  
**Mezzanine:** "Fools in the Night: Winter Wonderland," w/ Viceroy, Mystery Skulls, FM Attack, Amble, 9 p.m., \$15.  
**Mighty:** "Salted," w/ Grant Nelson, Miguel Migs, Julius Papp, 10 p.m., \$10 before 11 p.m.  
**Milk Bar:** "The Queen Is Dead: A Tribute to the Milk of Morrissey & The Smiths," w/ DJ Mario Muse & guests, 9 p.m.

**Powerhouse:** "Beatpig," 9 p.m.  
**Public Works:** "Deep Blue," w/ Tini, DJ Rooz, more (in the main room), 9:30 p.m., \$10-\$20; "All Night Long," w/ DJ Garth (in the OddJob Loft), 10 p.m., \$7 advance.  
**Rickshaw Stop:** "Gameboi S.F.: The Annual Xmas Party," w/ VJ LaRock, 9:30 p.m., \$8-\$15.  
**Slate Bar:** "Smiths Night S.F.," w/ The Certain People Crew, 10 p.m., \$5.  
**Stud:** Squrrrl Gives Back, Larkin Street Youth Services benefit with DJs Trevor Sigler, Joe Pickett, and Ben Holder., 9 p.m., \$5.

ACOUSTIC

**Lucky Horseshoe:** Xmas with the Bogues, 9 p.m.  
**St. Cyprian's Episcopal Church:** Celtic Winter Solstice Concert with Four Shillings Short & Broceliande, 7:30 p.m., \$10-\$12.

SOUL

**Elbo Room:** "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, 10 p.m., \$10 (\$5 in formal attire).  
**Feinstein's at the Nikko:** "Love Hangover: LaChanze Sings Diana Ross," 7 p.m., \$30-\$50.

SUNDAY 22

ROCK

**DNA Lounge:** Jingle Bell Rock & Metal Fest 2013, 5:30 p.m., \$10-\$15.  
**Great American Music Hall:** Ugly Sweater Social w/ Finish Ticket, French Cassettes, 9 p.m., \$1-\$20.  
**Hemlock Tavern:** Wreck & Reference, Creepers, So Stressed, 8:30 p.m., \$6.  
**Make-Out Room:** Chrome Eagle, Crystal Goblet, 7:30 p.m., \$8.  
**Slim's:** Strung Out, Voodoo Glow Skulls, Dearly Divided, 8 p.m., \$18-\$20.  
**Sub-Mission Art Space (Balazo 18 Gallery):** Jokes for Feelings, Sarchasm, Push, MFB, Skank Bank, 7:30 p.m., \$7.

DANCE

**Beauty Bar:** "The Horror Hop: A Decemder to Dismember," w/ DJs Creepy B, Adrienne Scissorhands, and Roxy Rolle, 10 p.m., free.  
**Elbo Room:** "Dub Mission," w/ Kush Arora, Jimmy Love, DJ Sep, 9 p.m., \$6 (free before 9:30 p.m.).

ACOUSTIC

**Amnesia:** Merry Flipping Christmas Variety Show, 9 p.m.

JAZZ

**Biscuits and Blues:** Kim Nalley's Gospel Christmas, 7:30 & 9:30 p.m., \$22.

INTERNATIONAL

**Yoshi's San Francisco:** Christmas with the Celts, 2 & 6 p.m., \$28-\$55.

MONDAY 23

ROCK

**Bottom of the Hill:** Local Hero, Eager Eyes, Before the Brave, 8 p.m., \$8-\$10.  
**Brick & Mortar Music Hall:** Breakaway Patriot, Musical Charis, 9 p.m., \$7-\$10.

DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

JAZZ

**Yoshi's San Francisco:** Natasha Miller's Annual Holiday Concert, 8 p.m., \$16-\$20.

TUESDAY 24

DANCE

**Ruby Skye Latke Ball 2013,** Presented by the Jewish Community Federation of San Francisco, the Peninsula, Marin, and Sonoma Counties., 9 p.m., \$30-\$50.

JAZZ

**Yoshi's San Francisco:** Clairdee's 11th Annual Christmas Eve Show, 8 p.m., \$20. **SFBG**

Elbo Room

WED

12/18

9PM

\$8

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THU

12/19

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\$5 B4  
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\$8 AFTER

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FRI

12/20

9PM

\$15 ADV  
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SAT

12/21

10PM

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SUN

12/22

9PM

FREE B4  
9:30PM  
\$6 AFTER

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**DJ SEP** PLUS SPECIAL GUESTS  
**KUSH ARORA** (SURYA DUB)  
AND **JIMMY LOVE**  
(NON STOP BHANGRA/SURYA DUB)

MON

12/23

9PM

FREE

**DJS RUSSELL QUAN**  
& **SID PRESLEY**  
CELEBRATE THE 50TH ANNIVERSARY OF THE  
**BRITISH INVASION**

TUE

12/24

**OPEN 5 PM-9 PM**

WED

12/25

9PM

\$10

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THU 12/26

FRI 12/27

SUN 12/29

MON 12/30

TUE 12/31

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1/11 • STAG, TIDELANDS

1/12 • ORIGINAL FAMOUS TWANG SUNDAYS - TIN ROOF SUNDAY (RECORD RELEASE)

1/19 • ORIGINAL FAMOUS TWANG SUNDAYS - ELLIOT RANDALL

1/19 • BOBBY JOE EBOLA & THE CHILDREN MACNUGGETS, THE HAYMARKET SQUARES, THE CRUX

1/24 • JAYKE ORVIS & THE BROKEN BAND, THE PINE BOX BOYS, JAMES HUMNICUTT

1/25 • DAY SHOW - CHUCK RAGAN, UNI AND HER QUELELE, THE BLUE BEAR BAND, THE MELVINATOR

1/25 • NIGHT SHOW - CHUCK RAGAN, MATT SKIDA, UNE-HUNT, TRAVIS HAYES, THE MELVINATOR

1/26 • SILVER SNAKES, GRIEVER, CHILDREN OF GOD, CULTURE ABUSE

1/31 • JAPANTRHER, SELF DEFENSE FAMILY, CREATIVE ADULT

2/1 • THE TOASTERS, JOHNNY MADCAP AND THE DISTRACTIONS

2/2 • ORIGINAL FAMOUS TWANG SUNDAYS - IZZY COX, KEITH KENNY

2/9 • ORIGINAL FAMOUS TWANG SUNDAYS - KELLY MCFARLING

2/16 • ORIGINAL FAMOUS TWANG SUNDAYS - FRANKIE BOOTS AND THE COUNTY LINE

2/28 • DAVE HAUSE, NORTHCOTE

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OPINION

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FROM LEFT: *STRANGERS, BABIES*; *THE FOURTH MESSENGER*; *SO YOU CAN HEAR ME: A BRIGHT NEW BOISE*

PHOTOS BY (FROM LEFT): GREGG LE BLANC,  
MIKE PADUA, JAN DAVIS, DAVID ALLEN

# Bravo!

## Highlights from the year in theater and performance

**BY ROBERT AVILA  
AND NICOLE GLUCKSTERN**  
arts@sfbg.com

**THEATER** Before the holiday season crushes us in its tinsel-glinted maw and poops us out into 2014, it's time to cast a backward glance and ponder 2013's best moments in theater and performance.

## MOST SATISFYINGLY ENIGMATIC FLIGHTS

Getting lost can be a good thing. It can concentrate the attention, heighten the senses, activate the imagination, leave room for reflection — and leave something to talk about afterward. This is as true for a visit to the theater as it is for a walk around town.

The great director Robert Wilson put it like this when, speaking in 2012 in Berkeley during the revival of *Einstein on the Beach*, he noted the difference between his brand of theater and the average: "It's something that you can freely associate with. [In the usual theater piece] you're constantly told what to think or how to respond. If you go to the theater tonight, if you go to Broadway, every 20 seconds, 10 seconds, no more than 30, you have to react. It's always, 'Do you understand? Do you get it? Do you understand? Do you get it? Do you understand? Do you get it? Do you understand? Do you get it?' And after a while you don't understand anything. So in this work it's ok to get lost."

Without detracting from the power that can attend even the most didactic of narratives, let's hear it for the productions this year that did not shy away from abstraction and mystery, as in Shotgun Players' staging of Linda McLean's *strangers, babies* or (more radically, if in workshop form) Affinity Project's *Nocturne* (the best part in foolsFURY's inaugural Factory Parts, a works-in-progress festival). (Robert Avila)

## BEST HABITUÉS OF THE HOME THEATER CIRCUIT

We're big fans of the Home Theater

Festival and the back-to-the-basics performance model it so ably demonstrates. But where the festival ends, at the threshold of one's own doorstep, the notion that there could be a whole DIY living room tour circuit is gaining ground. Two recent exemplars of this lo-key, high-mileage approach are Sebastopol's the Independent Eye, which just returned home from a month-long, cross-country sojourn during which it performed 17 shows — nine in living rooms — and San Francisco's Right Brain Performancelab expanded its private-home Due West salon into a roving three-weekend run of its 10-year anniversary performance, *What Stays?*, from Half Moon Bay to Oakland. (Nicole Gluckstern)

## MOST "TWISTED" TAKE ON THE BIG SCREEN

*Dogugaeshi* at Zellerbach Playhouse. Combining his own brand of invention and humor with the titular ancient Japanese form — in which moving sets of painted screens coaxed the eye through a seemingly infinite recession of figurative and abstract environments — master puppeteer Basil Twist and his deft collaborators created an opulent, entrancing, even mystical journey that ranks as one of the purest theatrical experiences all year. (Avila)

**MOST PERVERSIVE  
UNOFFICIAL THEME FOR 2013:  
“LOSING MY RELIGION”**

While our headlines were more concerned with political détente and economic implosion, our stages were full of struggles of a more personal nature: that of religious belief (or lack thereof). With works like Tanya Shaffer's Siddhartha-inspired musical *The Fourth Messenger*; Mugwumpin's mesmerizing fall from prophetic grace, *The Great Big Also*; the epistemological ponderings of a dead felid in SF Playhouse's *Bengal Tiger at the Baghdad Zoo*; and the wounded evangelicalism simmering in Aurora Theatre's *A Bright New Boise*, actors and audiences were forced to con-

front questions of faith in ways that pointed to unresolved unease on both sides of the pulpit. (Gluckstern)

## MOST OVERDUE BAY AREA DEBUT

The Wooster Group + New York City Players at Yerba Buena Center for the Arts. This production of three of Eugene O'Neill's early seafaring one-acts seemed to flummox many, though the audience I sat with seemed as riveted as I was by the strange, challenging approach to these texts. Certainly it was a little misleading to describe this as a Wooster Group production — despite having two Wooster actors in the cast and a Wooster set, it was very much in debt to the idiosyncratic and deeply committed approach of director and playwright Richard Maxwell and his NYC Players, who made up the majority of the cast. A long overdue Bay Area visit by these acclaimed companies, it anyway made for one of the more distinctive and provoking encounters between actors and audience all year. (Avila)

## MOST MEMORABLE ELEMENTALS

In Aurora Theatre's production of Max Frisch's *The Arsonists*, fire played an ominous role, a tool deployed to destroy the civilization it helped build, while in Ragged Wing Ensemble's collaborative *Time Sensitive*, ice took the main stage, with a dripping block signifying both the passage of time and the impermanence of the material world. While at first glance the two plays were to each other as fire and ice — one a carefully modulated farce, the other a frenetic roller coaster of status seekers and secret keepers — both inventively explored common themes of moral decay and the follies of keeping up appearances in a society full of questionable values and diminishing spiritual rewards. (Gluckstern)

### BEST PERFORMANCE OF HERSELF

Judith Butler at CounterPULSE.  
The famed philosopher and theorist of the performativity of gender

appeared as part of the ongoing Dance Discourse series, in dialogue with CounterPULSE's Julie Phelps and outstanding performances by artists DavEnd, and Xandra Ibarra and Hentyle Yapp. While confessing it was not always easy "performing Judith Butler," the Berkeley prof proved game, contributing to an exceptionally lively cross-disciplinary encounter. (Avila)

## PLAYWRITING SERIES MOST LIKELY TO WIN A GOLD MEDAL: SAN FRANCISCO OLYMPIANS FESTIVAL

Here be giants. Plus gods, mortals, and mythological creatures brought to often hilarious life by dozens of local playwrights and theatre artists over the course of three weeks. The brainchild of No Nude Men's Stuart Bousel, the festival features an array of thematically-connected staged readings featuring characters long forgotten by contemporary audiences: Teucer, Thersites, Laodike, Cruesa, and Neoptolemus, to name but a few. Not content to stick to the script, SF Olympians offers a corresponding gallery show of fine art, encourages wild experimentation such as the debut installment of Megan Cohen's crowd-directed "Totally Epic Odyssey," and has even generated a book of new plays (*Songs of Hestia*, EXIT Press 2011). (Gluckstern)

## MOST PERSUASIVE BRITISH ACCENTS

Ian McKellen and Patrick Stewart in *No Man's Land* at Berkeley Rep. In fact, the pair, true British theater royalty, made it all look so easy. (Avila)

## THEATER COMPANY MOST LIKELY TO BOLDLY GO...

Whether a given production is a hit or miss, Cutting Ball's commitment to staging new absurdist and experimental works has secured it a very important spot in the Bay Area's theatrical firmament. And although very different in content, the world premieres of Andrew Saito's boldly apocalyptic

*Krispy Kritters in the Scarlett Night* and Basil Kreimendahl's quixotic, gender-queer vaudeville *Sidewinders* provided an essential sounding board for two bright new talents who would have otherwise struggled long to find homes for their misfit children. (Gluckstern)

## BEST MESS

Anthony Rizzi's *An Attempt to Fail at Groundbreaking Theater with Pina Arcade Smith* at Kunst-Stoff. The Frankfurt-based American performer and former William Forsythe dancer took over the Grove Street loft space for three glorious nights in February as a magnificently straight-shooting queer amalgam of Jack Smith, Penny Arcade, and Pina Bausch, flouncing, crawling, and climbing around the bric-a-brac properties strewn around the room, dancing with anyone who wanted to, dropping a laptop from a ladder (ostensibly by accident), and generally flailing with memorable brio and brilliance. (Avila)

**A FEW LUMINOUS PERFORMANCES THAT REMINDED US THERE ARE NO SMALL ACTORS, ONLY SMALL STAGES**

Donald Currie as Sandy in Cutting Ball's *Sidewinders*; Nick Medina as Belinsky in Shotgun Player's *Shipwreck*; James Udom as Freddy in Performers Under Stress' *Scamoramaland*; Tamar Cohn as the Old Woman in Cutting Ball's *The Chairs*; Safiya Fredericks as Sydney in 42nd Street Moon's *It's a Bird... It's a Plane...It's Superman*; and Amy Lizardo as Yitzhak in Boxcar Theatre's *Hedwig and the Angry Inc.* (Gluckstern)

### MOST PROMISING SOLO DEBUT

Safiya Martinez in *So You Can Hear Me*, at the Marsh. Writer-performer Martinez memorably recounted her shattering experience as a 23-year-old special ed teacher in the South Bronx, inhabiting lives and personalities still too rarely seen on any stage, and with a precision and verve equally uncommon. (Avila) **SFBG**



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THE ELECTRIC MAGPIE / THE SPIRAL ELECTRIC / ASSATEAGUE

FRI. DEC. 20 - \$12 ADV / \$14 DOOR - DOORS 8, SHOW 9

KALX PRESENTS: SOLSTICE IN STEREO

**FOXTAILS BRIGADE**  
THE SESHEN / FARALLONS

SAT. DEC. 21 - \$12 - DOORS 8, SHOW 9

(((folkYEAH!))) PRESENTS

**THE RANGE**  
FRIENDZONE

FRI. DEC. 27 - \$15 - DOORS 8, SHOW 9

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VIOLA BOOTH GROUP / SOUL PROJECTIONS BY ODDBALL FILMS /

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SAT. DEC. 28 - \$15 ADV / \$18 DOOR - DOORS 8, SHOW 9

**SAMBADÁ**

MON. DEC. 30 - \$12 ADV / \$15 DOOR - DOORS 7, SHOW 8

(((folkYEAH!))) PRESENTS

**JESSICA PRATT**

NEAL CASAL & LAUREN BARTH / SARAH BETHE NELSON

TUE. DEC. 31 - \$25 ADV / \$30 DOOR - DOORS 8, SHOW 9

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## ARTS + CULTURE DANCE

RAD DADS: SCOTT WELLS & DANCERS PERFORM

FATHER ON PHOTO BY DAVID PAPAS

BY RITA FELCIANO

arts@sfbg.com

**DANCE** This is not 12 Days of Christmas but 12 Months of Dancing. And while there were plenty of lords-a-leaping and ladies dancing (and even a few drummers drumming and pipers piping), there is nothing even remotely accumulative in this annual looking-back at the year that was. Chronology — and what stood out within a particular month because of the generating ideas — and their shape on the stage determined the (sometimes difficult) selection.

### JANUARY

Bebe Miller, a feminist post-modern choreographer, has been making work for over 25 years. So her multimedia *A History* (Jan. 25, Yerba Buena Center for the Arts), announced as a piece about “remembering remembering,” sounded just about right. It was and it wasn’t. The concept proved more intriguing than its realization, but watching the work attempt to give shape to complex ideas offered its own satisfaction.

### FEBRUARY

Modern dance repertory company Hubbard Street Dance Chicago teaming with Alonzo King LINES Ballet in the gorgeous *Azimuth* (Feb. 2, Cal Performances) seemed like one of the year’s unlikelier projects. Yet to watch Hubbard’s dancers take to LINES’ skewed approach to ballet with such ease — and seeing King rise to the challenge of choreographing for a large ensemble with utter confidence — was surprising and delightful.

### MARCH

With the world premiere of Alexei Ratmanský’s *From Foreign Lands* (March 1, War Memorial Opera House) San Francisco Ballet acquired another treasure from possibly the most gifted ballet choreographer working today. In a series of beautifully distinct, picture-postcard scenes of refined dancing, the choreographer honored the roots of ballet in social dance. (*Lands* will return Feb. 18-March 1, during SFB’s upcoming season.)

### APRIL

As an Indian American dancer, singer, musician, writer, and actor, Sheetal Gandhi has a lot of resources. She excellently drew on all of them for *Bahu-Beti-Biwi* (*Daughter-in-Law, Daughter, Wife*) (April 19, ODC Theater), her humorous and poignant portrait of the restrictions that still shape Indian women’s lives, both in this country and in India.

# Keep moving

A month-by-month look back at the year in dance



### MAY

The wild applause notwithstanding, it was such a relief to watch the end of Eifman Ballet of St. Petersburg’s overwrought *Rodin* (May 11, Cal Performances), based on the sculptor’s relationship with his pupil and lover Camille Claudel. You try to keep an open mind about an artist’s take on ideas, but sometimes it’s time to say “enough is enough, never again.”

### JUNE

Though we also got versions by Yuri Possokhov and Bill T. Jones this year, Mark Morris and the Bad Ass Jazz Trio’s *Spring, Spring, Spring* (June 12, Cal Performances) was the most radical as well as most cogent reinterpretation of *The Rite of Spring*. Forgoing the original choreography and using the score’s four-hand version as musical inspiration generated a work of both ease and heft.

### JULY

Serendipity ruled. I happen to catch Pierre Lacotte’s approximation of what Parisian audiences might have seen in 1832 with *La Sylphide* (July 9, Palais Garnier) generally considered the first Romantic ballet. Excellently — of course — performed by the Paris Opera Ballet, this version looked like a distant cousin of the one we know, and offered a feast of classical dancing set to a score with hokey charm.

### AUGUST

ODC/Dance’s yearly Summer Sampler (Aug. 2-3, ODC Theater) is such a smart idea. As these superb dancers adapt themselves to their more intimate “home” theater and afford

an opportunity to observe them up close, they newly reveal themselves as individuals and as a group. This year’s splendidly performed program showcased ODC’s most recent creation, the splendid *Triangulating Euclid*, Kimi Okada’s sparkling new *Two If By Sea*, and the company premiere of Kate Weare’s *The Light Has Not the Arms to Carry Us*.

### SEPTEMBER

The San Francisco Dance Film Festival (Sept. 12-15, various venues) is growing up fast. This annual showcase of screen dance — the intricate partnering of two motion-driven arts — more than ever impressed with the range and quality of its lineup: shorts, documentaries and filmed versions of stage performances. Amy Dowling and Austin Forbord’s *Well Contested Sites*, filmed on Alcatraz with professional performers and former prisoners, carved itself into your brain as well as into your heart.

### OCTOBER

Somehow artists manage to scratch enough support together to keep working (and eating, and living) in the Bay Area. So anniversaries still happen. But I can’t remember a recent one as joyous as *Rhythms of Life: Down the Congo Line* (Oct. 5, YBCA) for Dimensions Dance Theater’s 40th. To see a whole generation ready to build on what Deborah Vaughan has started was not the least of its gifts.

### NOVEMBER

In Joe Goode’s Annex, Jo Kreiter’s Flyaway Productions just may have found a home. The venue’s two-story ceilings and industrial look allowed Kreiter to add some discreet ladders, wires, and ropes as support structures for the aerial work she set on her six athletic women dancers. You can take the metaphor inside the piece any way you want, but *Give A Woman A Lift* (Nov. 8) soared.

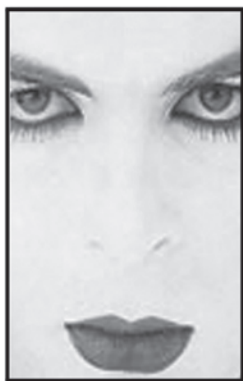
### DECEMBER

Like it or not, parenthood is life-changing. Maybe that’s why, in *Father On* (Dec. 5, ODC Theater), Scott Wells’ five dancers — four of who are recent dads — looked not only sleep-deprived but also often frantic. The one non-dad, Rajendra Serber, was the ultimate outsider. Using game structures and sports imagery, Wells created a hilarious but also curiously affectionate piece about the challenges and confusions encountered by the male and his kid. The lesson on becoming a sensitive father left me laughing through tears. **SFBG**

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# ARTS + CULTURE STAGE LISTINGS



AFRICAN-AMERICAN SHAKESPEARE COMPANY'S CINDERELLA

PHOTO BY KEVIN BERNE

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com).

## THEATER

### OPENING

**Disney's Beauty and the Beast** Curran Theatre, 445 Geary, SF; [www.shnsf.com](http://www.shnsf.com). \$60-160. Sat/21, 2 and 7:30pm; Sun/22, Dec 29, and Jan 5, noon and 5:30pm; Dec 23-28 and Dec 30-Jan 4, 2pm (also Dec 28 and Jan 3-4, 7:30pm). Through Jan 5. Disney's version of the classic tale comes to the stage. Bring it, Mrs. Potts!

### ONGOING

**Amaluna** Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; [www.cirquedusoleil.com](http://www.cirquedusoleil.com). \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque de Soleil brings its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted as a celebration of "women [sic] power," it seems initially odd that the design elements are so focused on the male peacock feather — all greens and blues and graceful, with curving "fronds" rising up from the stage. The flimsy plotline offers a coming-of-age and courtship tale; far more memorable are the show's aerialist goddesses and Lara Jacobs' unique balancing act. (Gluckstern)

**Avenue Q** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Jan 12. New Conservatory Theatre Center performs the Tony-winning comedy.

**The Barbary Coast Revue** Stud Bar, 399 Ninth St, SF; [eventbrite.com/org/4730361353](http://eventbrite.com/org/4730361353). \$10-40. Wed/18, 9pm. Blake Wiers' new "live history musical experience" features Mark Twain as a tour guide through San Francisco's wild past.

**The Book of Mormon** Orpheum Theatre, 1192 Market, SF; [www.shnsf.com](http://www.shnsf.com). \$60-120. Wed-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6:30pm. Through Jan 19. When approaching the oeuvre of *South Park* creators Matt Stone and Trey Parker, it's best to check your political correctness at the door. That's certainly no less true of their 2011 Broadway musical *The Book of Mormon*, co-penned with Robert Lopez (of *Avenue Q* fame), despite the clean-scrubbed appearance of their fumbling albeit well-intentioned missionary protagonists. Sent to Uganda for two years, top mission pupil Elder Price (Nic Rouleau) and his clumsy but affable partner Elder Cunningham (A.J. Holmes) are faced with a village oppressed by a scenery-chewing warlord, a demoralized coterie of fellow missionaries who have yet to have a successful conversion, and their own fraught, odd-couple dynamic. Rouleau's Price is an appropriate blend

of smarm, charm, and secret self-doubt while Holmes excels in his portrayal of a perennial-loser-turned-prophet (his power ballad-esque solo in "Man Up" is one of the show's best). Of their hosts, the wry Mafala (James Vincent Meredith) and his sweet but strong-willed daughter Nabulungi (Sysha Mercado) get the most stage time, but it's the crude and caustic General (David Aron Damane) who grabs the most attention. The gleefully profane "Hasa Diga Eebowai," a *Forbidden Zone*-style "Spooky Mormon Hell Dream," and the deliriously blasphemous "Joseph Smith, American Moses," round out the entertaining, and strangely informative, score. Though it's (very) unlikely to convert you to the Church of Latter-Day Saints, there's a good chance you'll want to convert to the church of Parker and Stone, if you haven't already. (Gluckstern)

**A Christmas Carol** Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-95. Wed/18-Sat/21, 7pm (also Sat/21, 2pm); Sun/22, 1 and 5:30pm; Mon/23, 2 and 7pm; Tue/24 and Dec 26-27, 1pm (also Dec 27, 5:30pm); Dec 28, 1pm. Through Dec 28. American Conservatory Theatre mounts its annual production of the Dickens classic, with James Carpenter as Scrooge and Ken Ruta as Jacob Marley's ghost. **Cinderella** Burial Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; [www.african-americanshakes.org](http://www.african-americanshakes.org). \$12.50-50. Sat/21-Sun/22, 3pm (also Sat/21, 8pm). African-American Shakespeare Company presents this fairy-tale production for the holidays.

**Crones for the Holidays: The Sequel** Exit Theatre, 156 Eddy, SF; [www.crackpotcrones.com](http://www.crackpotcrones.com). \$20. Sat-Sun, 3pm (also Sat, 8pm). Through Dec 29. Vignettes, improv, songs, and more, written by and starring Terry Baum and Carolyn Myers.

**The Golden Girls: The XMAS Episodes** Victoria Theatre, 2961 16th, SF; [www.tranny-shack.com](http://www.tranny-shack.com). \$30. Thu/19-Sat/21, 8pm; Sun/22, 7pm. Plastic Christmas tree, 80s TV jingles, men in muumuus — it's beginning to look a lot like Christmas. Two new (old) episodes from the classic television sitcom enliven this year's staging of the seasonal favorite, starring drag luminaries Hekline, as Dorothy; Cookie Dough, as Sophia; Matthew Martin (who also directs), as Blanche; and Pollo Del Mar, as Rose. Decked to the halls in frighteningly festive outfits courtesy of costumers Landa Lakes and Van Hedwall, the ladies bring out the geriatric within, while proving over and over again that nobody ever really grows up anyway. Laurie Bushman, Manuel Caneri, Peter Griggs, and Jordan Wheeler round out the cast, along with a rotating roster of special guests (including opening night's appearance by Donna Sashet). Yule laugh, Yule cry, mostly Yule laugh. (Avila)

**It's Christmas, Carole!** Creativity Theater, 221 Fourth St, SF; [www.itschristmascarole.com](http://www.itschristmascarole.com). \$10-20. Thu/19-Fri/20, 7pm; Sat/21-Sun/22, 2 and 5pm. Thrillride Mechanics performs the world premiere of Michael Phillis' "human car-

toon" that puts an *Office Space*-style spin on the Dickens classic.

**The Jewelry Box: A Genuine Christmas Story** The Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that's a prequel to his popular *Not a Genuine Black Man*.

**My Beautiful Launderette** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed/18-Sat-21, 8pm; Sun/22, 2pm. In this stage adaptation of the 1985 Hanif Kureishi-Stephen Frears film, SF newcomer Javi Harnly takes on the role of Omar, a British-Pakistani youth with an eye for business opportunity, while Robert Rushin portrays his former schoolmate and eventual lover Johnny, a working-class tough and erstwhile fascist whose navigation of Thatcher-era London is fraught with poverty and violence. While the play sticks to much of the original's plot, the cast is reduced to a chamber septet, with the perhaps unintended consequence of creating an extra layer of isolation for Johnny, whose former "mates" remain offstage, leaving him to be defined almost solely by his relationships to Omar and Omar's family. Director Andrew Nance's pacing errs on the side of sedate, subduing the more passionate responses of many of the supporting characters: Omar's restless cousin Tania (Radhika Rao); his widowed, alcoholic father (Ravi Bhatnagar); his mercurial entrepreneur uncle Nasser (Keith Stevenson); and Nasser's kittenish mistress (Cat Luedtke). Only Daniel Redmond as the unrepentantly shady Salim gets to fully embody his character's extremist views and actions, while the sweetly awkward chemistry between the two protagonists does produce a nice bit of heat, their refreshingly matter-of-fact relationship encompassing a full spectrum of emotion and circumstance. (Gluckstern)

**The Oy of Sex** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-100. Thu-Fri, 8pm; Sat, 8:30pm. Through Jan 18. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

**Storefront Church** San Francisco Playhouse, 450 Post St, Second Flr, SF; [www.sfpplayhouse.org](http://www.sfpplayhouse.org). \$30-100. Tue-Thu, 7pm (no shows Dec 24-25 or Jan 1); Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm (also Sun/22, 7pm). Through Jan 11. A modern-day Scrooge finds redemption in San Francisco Playhouse's production of John Patrick Shanley's uplifting comedy.

**Too Many Tamales: A Holiday Story for the Whole Family** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$8-35. Opens Sat/21, 2 and 8pm. Runs Sun/22-Mon/23, Dec 27-30, and Jan 2-4, 2pm. Through Jan 4. Marsh Youth Theater and author Gary Soto collaborate on this high-energy holiday show — complete with puppets and Mexican music — based on Soto's picture book. **SFBG**

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HITS STANDS DECEMBER 24



## ARTS + CULTURE VIS ART

JEFF KOONS' *BALLOON DOG (ORANGE)* SET A WORLD RECORD WHEN IT SOLD FOR \$58,405,000. PHOTO COURTESY OF CHRISTIE'S IMAGES LTD. 2013

# Million, schmillion

What to make of 2013's big-ticket art sales

BY MATT FISHER  
arts@sfbg.com

**YEAR IN VISUAL ART** One of the art world's largest trends for 2013 culminated in November, at Christie's record-breaking contemporary art auctions that saw the most money ever paid for an artwork (Francis Bacon, *Three Studies of Lucian Freud*, \$142 million) and the most ever for an artwork by a living artist (Jeff Koons, *Balloon Dog (Orange)*, \$58 million). The general outrage that followed for once united Joe Shmoe and the art blogosphere in reactions that ranged from disdain to histrionics. Hating rich people and their spending, it turns out, is something that we can all really get behind.

It was a bit surprising, really, to read such astonished responses from professed art world insiders, most of which gave voice to disgust and outrage at the amoral caprice and soulless gluttony of various, shameless one percenters plunking down ungodly sums of money on balloon dogs and other decadent, trashy, luxury stuff that clearly anybody's kid could dream up. Or something like that.

Now that the dust has settled a little, it's worth revisiting those sales without the preaching, and figure out what they mean for the art world going into 2014. A couple observations follow.

First, and contrary to universal opinion, as far as I can tell these artworks sold on the cheap. My math: the top ten collectors of art in 2013 are worth more than \$10 billion each on average. At the November evening session at Christie's, the average sale price for a work of art was just shy of \$11 million. Those numbers make my head spin, so let's scale down to you-and-me bucks: The wealthiest and most active collectors were paying mere fractions of their net worth, on average, for the artworks. Maybe a tenth of a percent. If you or I put down that much of our net worth, we'd be talking somewhere between, say, a couple hundred to a couple thousand dollars. In other words, a completely reasonable

amount of money — cheap, even. About the pricing you'd expect for an emerging artist's work.

Looking at the money in scale, there are actually very few buyers at the top willing to splurge heavily on individual works of art. If, as ARTnews reported in its 2013 summer issue, there are 100 collectors in the world willing to throw down more than \$50 million on art, it's a tiny number of people and a very modest amount for a billionaire. The high end of the art market is pretty conservative

considering who's playing in that game. In fact, if rumors are true

and Russian billionaire Roman

Abromavich is the buyer for *Three Studies of Lucian Freud*, then he spent about 1.4 percent of his net worth on the paintings, something between the price of a nice sofa and a car, in you-and-me terms.

Second, these purchases weren't speculative or the result of a bubble. The runaway consolidation of global wealth among the one percent is accelerating. If their spending on luxury items like blue chip art keeps any kind of pace with their expanding wealth, then the prices at the top tier should be racing higher every year. These people are astronomically rich. They should be putting down lots of money on art.

And it's not all balloon dogs and pill paintings, either. Looking back over the year, you notice record-breaking investments in the work of young and talented artists,

among them former Bay Area artist Tauba Auerbach, whose six works sold in June for a combined \$1.34 million, as well as Cecily Brown, Mark Grotjahn, Julie Mehretu, Tara Donovan, and others.

And, I'm not even going to get too upset about that orange Jeff Koons dog sale, clearly an act of peer showmanship. Like an episode of *Voltron*, the other four colored dogs are scattered between billionaires Steven Cohen (Yellow); the Broad

Foundation (Blue); Francois Pinault (Magenta); and Dakis Joannou's DESTE Foundation (Red). In the end, you know

what? At a relative scale for us worker bees, \$58 million is something like splurging on a Basil Racuk bag. Maybe not entirely necessary, but well worth the dough, and I can totally understand the peer pressure if your friends are all lucky enough to have one.

My most optimistic take on this is that money flooding in at the top end of the market helps not just bluest blue chip artists like Koons, and not even the newly minted blue chips like Grotjahn, but also helps to redefine what a quality work of art ought to cost, and widens the expectations for what wealthier people than you and me ought to be paying. Let's face it: I'm not in the market for a Francis Bacon painting, nor are you. **SFBG**

*For the curious, I got the top ten list from ARTnews.com; each billionaire's net worth from Forbes.com; and the auction results from Christies.com. I'm sure the more statistically inclined among you will take issue with my unweighted averages, and I hope you feel free to comment with more elegant calculations than mine.*



## AC ON THE CHEAP



**MIKEY WELCOMES ALL TO THE HOUSE RABBIT SOCIETY HOLIDAY PARTY AND 25TH ANNIVERSARY, SAT/21 IN RICHMOND.**

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Listings are compiled by Guardian staff. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Selector.

## WEDNESDAY 18

**Chronicle Books December warehouse sale**  
Chronicle Books HQ, 680 Second St, SF; [www.chroniclebooks.com](http://www.chroniclebooks.com). 9am-7pm. Through Fri/20. Free. Save up to 80 percent on cookbooks, children's books, lifestyle and pop culture titles, and more.

**"Nerd Nite"** Rickshaw Stop, 155 Fell, SF; [sf.nerdnite.com](http://sf.nerdnite.com). 7pm, \$8. Gather with your fellow nerds for booze and a lecture on an appropriately high-IQ topic.

**"NuStar's Extreme Universe"** Randall Museum, 199 Museum Wy, SF; [www.randall-museum.org](http://www.randall-museum.org). 7:30pm, free (donations encouraged). San Francisco Amateur Astronomers present this talk on "NASA's newest eye on the X-ray sky" by Prof. Lynn Cominsky, chair of the Physics and Astronomy Department at Sonoma State University.

## THURSDAY 19

**"Display: Holiday Market"** Emeryville Public Market, 5959 Shellmound, Emeryville; [www.displayemeryville.com](http://www.displayemeryville.com). 5-9pm, free. Dedicated to "creating big ideas in small spaces," this holiday-themed event features pop-up shops, workshops, art installations, food, and DJs.

## FRIDAY 20

**"Birding the Hill"** Randall Museum, 199 Museum Wy, SF; [www.randallmuseum.org](http://www.randallmuseum.org). 8am, free. Audobon experts lead this bird-watching expedition through Corona Heights Park. Hike lasts around two and a half hours and includes steep climbs and stairs; aimed at ages five and up (kids under 10 must be accompanied by an adult).

## SATURDAY 21

**House Rabbit Society Holiday Party and 25th Anniversary** HRS Rabbit Center, 148 Broadway, Richmond; [rabbit.org/rabbit-center/join-us-for-the-house-rabbit-society-holiday-party-and-celebration-of-our-25th-anniversary](http://rabbit.org/rabbit-center/join-us-for-the-house-rabbit-society-holiday-party-and-celebration-of-our-25th-anniversary). 1-4pm, free with RSVP to link above. The non-profit rabbit rescue organization hosts a holiday open house, with vegan nibbles, a silent auction (featuring gifts for both human and floppy-eared friends), shopping in the Hop Shop, tours of the facility, and "Santa's Bunny Workshop with bunny toy-making." Squeal!

**"Oakland Art Murmur Third Saturday Guided Gallery District Tour: Small Works for the Holidays"** Meet at Mercury 20 Gallery, 475 25th St, Oak; [www.oaklandartmurmur.org](http://www.oaklandartmurmur.org). 2-4pm, free. Julianne Sterling of Mercury 20 leads this tour of several Uptown District art galleries.

**Renegade Craft Fair Holiday Sale** Concourse Exhibition Center, 635 Eighth St, SF; Facebook: Renegade Craft Fair Winter Market. 11am-6pm, free. Through Sun/22. Procrastinators, this one's for you, with wares by over 250 indie crafters, plus DIY workshops and a DIY gift-wrap station, a free photo booth, and more.

**Katari Sporrang** Cartoon Art Museum, 655 Mission, SF; [www.cartoonart.org](http://www.cartoonart.org). 1-3pm, free. The Cartoonist-in-Residence shows and discusses her work, including *SPEAK UP* David Wojnarowicz: a role model for the unheard. **SFBG**

## Make-Out Room



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SHANE HOPE *atomic\_kill\_threads*, (detail) 2012, Archival pigment print, 48 x 72 in.

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# FILM



CHAMP KIND (DAVID KOECHNER), RON BURGUNDY (WILL FERRELL), BRIAN FANTANA (PAUL RUDD), AND BRICK TAMLAND (STEVE CARELL) REUNITE IN *ANCHORMAN 2: THE LEGEND CONTINUES*. PHOTO BY GEMMA LAMANA

## Back in Burgundy

Director Adam McKay reports on 'Anchorman 2'

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** The return of Ron Burgundy — the boorish, quotable Will Ferrell character immortalized in 2004's *Anchorman: The Legend of Ron Burgundy* — has been heralded for months, thanks to an extravagant marketing campaign that has included car commercials, a new Ben & Jerry's flavor, and Burgundy-branded Scotch.

But before you claim Burgundy fatigue, there's the actual sequel to consider. And *Anchorman 2: The Legend Continues* is quite hilarious, as it turns out. Director, co-writer, and longtime Ferrell collaborator Adam McKay — formerly of *Saturday Night Live*, he's the co-founder of Funny or Die, and has directed such Ferrell hits as *Anchorman* and *Talladega Nights: The Ballad of Ricky Bobby* (2006) — came to town to discuss his new comedy.

**SF Bay Guardian** I know you're here to talk about *Anchorman 2*, but first I have to express my deep love for *Step Brothers* (2008).

**Adam McKay** We were just talking about how that's the one movie we have that's super-polarizing. People either loved it or hated it. Roger Ebert wrote one of my favorite reviews that we've ever had, where he said that the movie was a symbol of the downfall of Western civilization. [Ed. note: the exact quote is "In its own tiny way, it lowers the civility of our civilization."] Will Ferrell and I loved that. It read like the Richard Jenkins character in the movie wrote the review! But it might be my favorite movie we've done. I think it makes me laugh the hardest.

**SFBG** Will you ever make *Step Brothers 2*?

**AM** We were actually on our way to making *Step Brothers 2*. The problem was, everyone I told said, "Why? Cause you can't do *Anchorman 2*?" I said to Will, "Are we gonna make this movie and the whole response is gonna be, '[They made this because] they couldn't do *Anchorman 2*'?" I just didn't want to deal with that. Fortunately, we love *Anchorman* as well. But yeah, we had a whole idea.



We'd outlined it. John C. Reilly was in. So it still may happen.

**SFBG** A lot of *Anchorman 2*'s humor comes from its cameos. Were you flooded with calls from actors who wanted in?

**AM** We did have a little bit of that, actually, which is unusual. Fortunately, they were people we loved. I heard right away that Tina [Fey] was up for a cameo, and I'm like, "Yes!" I bumped into Sacha [Baron Cohen], and I was like, "Hey, would you wanna..." "Yeah, I'll do it!" It was weird to get those kind of effusive responses. It was kind of crazy.

**SFBG** The first film was PG-13. I'm surprised the sequel is, too. While watching it, I assumed it would get an R for language.

**AM** We actually had a long battle with the MPAA over it, and we had to trim down quite a few things. It's all, like, sexual innuendo, and if you say this word you can't say that word. But meanwhile, if you kill 100 people they don't care. We were kind of pulling our hair out. But at the end of the day, I think we did pretty well with it. It was always meant to be PG-13. It's a silly, kind of living cartoon movie. It's not a hard, dirty movie.

The crack scene was a big, big [sticking point]. Originally it was much longer. But you'll get to see that on the DVD. There's a whole other version of the movie where we replaced all of the jokes, since we did so much improv. So it's the exact same physical movie, but almost every joke is different.

**SFBG** A lot of the jokes might be perceived as racist or sexist if they were taken out of context. How do you ensure that viewers don't receive those the wrong way?

**AM** That was really tricky. We had to

calibrate that through all the screenings that we did. The first screening had too much of that in it, and it felt a little uncomfortable, so we'd kind of pull it back. But the whole premise is, these guys are idiots. And they don't understand anything about multiculturalism, women's lib — they don't get any of it. So as long as that premise is clear, you're OK. They're not mean guys — except for Champ Kind, who probably is a Tea Party right-winger. But the rest of them are just idiots.

So long as the racial jokes were more just ignorance, it was OK. But if it ever became like a pointed slam, that's when it would cross the line. So we stayed away from all that kind of stuff, and just had them sort of live in ignorance.

**SFBG** Like the first *Anchorman*, the film layers its silliness over cultural commentary. Here, it's how ridiculous 24 hour news has become.

**AM** That was always the inspiration. In the first movie, we had women breaking into the newsroom, and these avuncular anchormen just being shits, basically. And that's hilarious and awful at the same time, and significant enough that you have stakes that you can tell the story.

So for this one, the central idea was 24-hour news, and when the news became what it is today. Really, we knew we had the movie when we were like, "Let's have Burgundy be the guy who ruins it all." [Laughs.] And we decided to pin it all on him: the birth of infotainment, the birth of ratings-driven, corporate-owned news, and the idea that Burgundy would be really good at it. **SFBG**

**ANCHORMAN 2** opens Wed/18 in Bay Area theaters.





PHOTO BY FRANÇOIS DUHAMEL

# All that glitters

David O. Russell's 'American Hustle' delivers a giddy caper elevated by memorable performances

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** If longer were better, this would be the platinum era of movies. Never before have so many mainstream releases staggered toward or beyond the two-and-a-half-hour mark once reserved for the truly epic — in storytelling breadth, not just in fight scenes, expensive CGI effects, or simple directorial inability to say “when.” David O. Russell's *American Hustle* is about that long, and it's like a lot of things you've seen before — put in a blender, so the results are too smooth to feel blatantly derivative, though here and there you taste a little *Boogie Nights* (1997), *Goodfellas* (1990), or whatever. Normally that would not be a particularly promising combination, but in the current climate perhaps no praise could be higher than to say there isn't a minute among *Hustle*'s 138 when it's safe to run to the bathroom. This isn't necessarily the best film of the year, let alone the most original, but it's quite possibly 2013's most enjoyable major-studio release — at least if you're over 15 and not over-enamored with superheroes or elves.

Loosely based on the Abscam FBI sting-scandal of the late 1970s and early '80s (an opening title snarks, “Some of this actually happened”), *Hustle* is a screwball crime caper almost entirely populated by petty schemers with big ideas almost certain to blow up in their faces. It's love, or something, at first sight for Irving Rosenfeld (Christian Bale) and Sydney Prosser (Amy Adams), who meet at a Long Island party circa 1977 and instantly fall for each other — or rather for the idealized selves they've both strained to concoct.

He's a none-too-classy but savvy operator who's built up a mini-empire of variably legal businesses while honing a '70s swinger suavity à la Bob Guccione. She's a nobody from nowhere who crawled upward, gave herself a bombshell makeover (Adams is almost exclusively costumed J. Lo-style, inner side boobs on full display), and like Barbara Stanwyck in 1941's *The Lady Eve* specializes in posing as British aristoc-

racy — the Lady Edith, to be precise. They're upwardly mobile con artists who know their limits.

The hiccup in this slightly tacky yet perfect match is Irving's neglected, crazy wife Rosalyn (Jennifer Lawrence), who's not about to let him go — nor can he bring himself to leave their son, even if the kid isn't his biologically. At least she's their main problem until they meet Richie DiMaso (Bradley Cooper), an ambitious FBI agent who entraps the two while posing as a client in desperate need of loan-sharking services. Their only way out of a long prison haul, he says, is to cooperate in an elaborate Atlantic City redevelopment scheme he's concocted to bring down a slew of mafioso and presumably corrupt politicians. Even if they have to fabricate crimes to hustle the not-yet-guilty into — notably a beloved Jersey mayor (Jeremy Renner) whose nose is as clean as can be given a constituency riddled with tough customers and backdoor deals.

A male even more aspirationally alpha than Irving, Richie is in over his head with this Machiavellian plan — which eventually ropes in terrifying, seldom-seen mob legend Victor Tellegio (Robert De Niro) — as his oft exasperated superiors are well aware. But as the sting rolls heedlessly forward, the conspirators' Achilles' heel turns out to be Rosalyn, who can't be kept entirely out of the loop and certainly can't be counted on not to blurt exactly the wrong thing at the worst possible time.

Scored to a K-Tel double-album-full of greatest hits from earlier in the Me Decade (these people aren't on the cutting edge, musically or otherwise), *American Hustle* is a giddy tale of Horatio Alger-style all-American gumption headed toward a train wreck. Russell's filmmaking is at a peak of populist confidence it would have been hard to imagine before 2010's *The Fighter*, and the casting is perfect down to the smallest roles. But beyond all clever plotting, amusing period trappings, and general high energy, the film's ace is its four leads, who ingeniously juggle the caricatured surfaces and pathetic depths of self-identified “winners” primarily

driven by profound insecurity.

Our first view of Irving (or anything) is a camera spin around his ample middle-aged gut and up to the gaping bald spot he's in the process of concealing. Bale retains his handsome features, but the physical transformation he's undertaken here extends to a schlemiel-in-camouflage slouch whose roots you can feel in Irving's very thought processes. More recognizable despite his curly locks and disco shirts is Cooper, who after this and Russell's *Silver Linings Playbook* (2012) has clearly found his niche: playing control-freak rageaholism for manic comedy.

Lawrence's Judy Holliday-meets-Valerie Perrine turn has justly been praised enough elsewhere. She's spectacular, but the stealth heart of the movie belongs to Adams in a role that might easily have been played as merely “hot.” Sydney is brighter and more coolly rational than those around her; but life has taught her that a girl's best bet is to look good and make the man think he's doing the thinking for both of them.

Adams is a natural comedian, yet here she's also the presence onscreen most alert to everything that's going on, making Sydney the most thoughtful character and hers the most subtle performance. Without her, *American Hustle* would be great fun but a little hollow. With her, it almost seems genius, as if Preston Sturges had remade 1997's *Donnie Brasco*.

Big fantasy films have grown repetitious, yet they grow ever longer despite the fact that short-attention-span cinema really, really benefits from reining in the runtime. Prestige movies, too, seem to be under some sort of pressure to streeeeetch it out. Would *Captain Phillips*, *The Butler*, or even (sue me) *Blue is the Warmest Color* have been better with a tighter length and focus? Of course they would. But the sheer bulk seems to confer importance, like those literary magnum opuses each year that command attention not because they're an author's best, but because they weigh as if they ought to be. **SFBG**

**AMERICAN HUSTLE** opens Fri/20 in Bay Area theaters.

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